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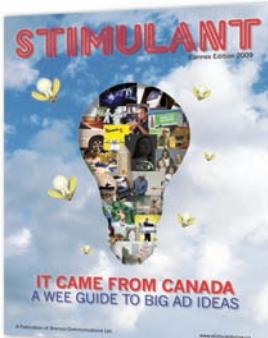
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PLUS: STIMULANT SPECIAL PULLOUT ISSUE

The curators of Stimulantonline.ca make a rare print foray to bring you Canada's best ad ideas, just in time for sharing at the Cannes Lions International Advertising Festival

ON THE COVER Those Volkswagen guys sure are good sports. At the VW Canada headquarters in Ajax, ON, president and CEO John White and director of marketing and communications Bruce Rosen braved wind, cold, curious employees peering at them out the window and costuming à la Austin Powers for our shoot with photog Paul Perrier, all with perpetual smiles on their faces. (Rosen's '60s garb didn't make the cover, but it did make p. 13.)

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Avoid big spending at Cannes: a guide to the **Lions for less**



Surviving digital: How not to be eaten (by the fast)

When Canada's adverati converged on postcard-pretty Niagara-on-the-Lake for two days in May to learn from their U.S. and U.K. peers at ICA's Future Flash, they heard several tales of reinvention, including how to bring order to working model chaos and how best to integrate all the new digital possibilities into smart cohesive solutions.

While the locale was eerily undisturbed by time, the content was anything but, rife with predatory predictions like "the fast eat the slow" and threats of the imminent demise of the non-fleet, non-innovative members of the herd.

Jeff Swystun, chief communications officer at New York-based DDB Worldwide, quantified the volume of change required for the agency execs in attendance by saying, "the entire industry has to innovate or face irrelevance." Swystun says we live in an advertising world where a small number of people can influence a thousand, or a million, so brands must now market to both the herd (passive ad watchers) and the swarm (social networkers). He observed that although you can't lead a swarm, with a carefully mixed concoction of "conviction, collaboration and creativity," you can influence them. So, as per Swystun, "the real new media is people." And if that thought makes you tired, don't read on. There are bigger challenges ahead.

Colleen DeCourcy, chief digital officer for TBWAWorldwide, advocated an approach that was both fast and slow. To help sort the craziness of working amidst a dizzying proliferation of platforms and content, she shared a model for "advertising at the speed of culture," which entails a 24/7 digital fast track balanced by a more slowly crafted storytelling arc.

DeCourcy says the "need to own the conversation not just the creative" entails creating new ad expressions to engage the audience, and the process TBWA embarked upon to feed that need is "constant communication." It entails planning, anticipating and reacting to opportunities for the brand to somehow touch people every month, every day, or even more often. A technology infrastructure is at its base with the end game being useful content and interaction, such as Adidas supplying sports scores to fans, with tallies crediting which sneaker models scored points.

To get there, media platforms have to change, and agencies have to get acquainted with a 365-day pace. DeCourcy described the thoughtshift as moving from a campaign to a newsroom mentality. But you need a balance, and she pontificated that the division of labour at agencies will see some moving fast on the constant communication grid, and others moving slow – crafting stories. To get there, she says agencies need to make shifts: from heavily resourced to highly resourceful; from executing a plan to capitalizing on the unplanned; and from defender of the brand to deliverer of the behaviour.

On the other side of the branding relationship, marketers, as well as all of us folks who are the real new media, may need to clone ourselves to keep up.

A recent U.S. survey by Heidrick & Struggles found only 16% of the senior marketers polled were "very satisfied" with their ability to respond quickly to new opportunities in digital media. Many marketers are dealing with several agencies or suppliers in the digital space alone – web, mobile, search, social media, there's even some Twitter shops now – and as digital evolves it's only going to get bigger in terms of opportunities and breadth of programs. So help sorting it all on the agency side is key. Media agencies, creative agencies and digital shops all vying for ownership of brands' digital strategies isn't helping. Brand managers have enough on their plate without managing inter-agency turf wars. All of this certainly makes a case for adding a digital CMO (or two). And depending on how fast your audience is moving into cyberspace, the digital CMOs and the new brand conduits they design may well be the most important role going forward.

cheers, mm

Mary Maddever, exec editor, *strategy, Media in Canada and stimulant*

P.S. This issue, which also goes to the Cannes Lions International Advertising Festival, contains the first print edition of *stimulant*, *strategy's* creative site and e-news sibling. Check it out to see who's mastered the arts of swarm/herd influencing.

VP & Executive Editor / Mary Maddever / mmaddever@brunico.com

Creative Director / Stephen Stanley / sstanley@brunico.com

Special Reports Editor / Carey Toane / ctoane@brunico.com

Copy Chief & Writer / Emily Wexler / ewexler@brunico.com

Reporter / Jonathan Paul / jpaul@brunico.com

Contributors / Tony Chapman / Mike Farrell /

Melita Kuburas / Craig Redmond / Gariné Tcholakian

Sales / (416) 408-2300 / Fax (416) 408-0870

Publisher & Executive VP / Laas Turnbull / ltturnbull@brunico.com

Associate Publisher / Carrie Gillis / carrie@strategy.brunico.com

Account Manager / Adam Conrad / adam@strategy.brunico.com

Account Manager / Stephanie Greenberg / stephanie@strategy.brunico.com

Publishing & Marketing Co-ordinator / David Terpstra / dterpstra@brunico.com

Director Creative Services / Kerry Aitcheson / kaitcheson@brunico.com

Production & Distribution Co-ordinator / Sasha Kosovic / skosovic@brunico.com

Senior Manager, Audience Services / Jennifer Colvin / jcolvin@brunico.com

Assistant Manager, Audience Services / Christine McNalley / cmcnalley@brunico.com

Conference Producer / Wendy Morrison / wendy@strategy.brunico.com

Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

Executive VP / Laas Turnbull / ltturnbull@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP & Chief Information Officer / Omri Tintpulver / otintpulver@brunico.com

Controller / Linda Lovegrove / llovegrove@brunico.com

How to reach us

Strategy, 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9

Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870

Internet: www.strategymag.com

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YVES ROCHER'S BOTANICAL REBRANDING

BY EMILY WEXLER



French beauty brand Yves Rocher is highlighting its botanical heritage with a new identity and store redesign.

Montreal's Eaton Centre location was the first in North America to be transformed, reopened on May 22.

Now called Atelier of Botanical Beauty, the new store has three areas: the Botanical Greenhouse, a market-style

shop; the Botanical Laboratory, housing "performance products" such as anti-aging skin care; and the Botanical Beauty Spa, offering plant-based spa services.

"[Now] when the customer comes in, she understands that Yves Rocher is more than a beauty company; We are ourselves harvesters, manufacturers and distributors of our products," explains Christina Hane, director of communications at Longueuil, QC-based Yves Rocher North America.

The rebranding, which came from the France HQ and agency Sagiez & Partners, includes a new logo. The company is spreading the word via direct mail and email blasts sent to its database of half a million North American customers (all creative done in-house), as well as hosting grand openings.

Yves Rocher plans on converting all 1,600 stores worldwide by 2012, including its 68 Canadian locations in Quebec, Ontario and New Brunswick. In Canada, six more stores will change over within the year.

CTC SELLS STAY-CATIONS



Did you know that there are sand dunes in Saskatchewan? Gisele Danis, executive director, strategic initiatives, Canada program at the Canadian Tourism Commission knows.

Created by DDB Canada's Vancouver office, Localsknow.ca contains details on the best surf beach in B.C. or small town basilica in Quebec, all uploaded by users. The CTC is tapping insider knowledge for its first domestic campaign in three years to convince citizens to stay home for their summer holidays.

"In focus testing people said, 'I've seen it all, and Canada's too expensive,'" says Danis. "We wanted to break down those barriers. Canada's got value and intrigue; it's still exotic and has cool places."

Contributors have a chance to win one million miles from Aeroplan, one of the site's major partners, and Air Canada is offering a special deal on its Explore Canada pass. Other partners, from tiny tour companies to major hotel chains, are featured on the deals page. Provincial tourism partners chipped in on the \$8 million media buy in the first phase of a two-year, \$20-million stimulus package by the Canadian government to support Canadian tourism. It includes ads in 26 newspapers and four 15-second TV spots running across all channels in prime time, in an effort to reach the benchmark of 235,000 "stay-cations" this year. **CT**

FAIRMONT OFFERS RIDES AND TUNES

Fairmont Hotels & Resorts is offering more than just a place to lay your head – now guests can download music and take a ride on a BMW bike.

When times get tough, piling on value-added partnerships that up the experience ante helps. The hotel chain has launched its own music store at Fairmontmusicstore.com, where guests can buy songs, albums and Fairmont playlists from EMI artists like Coldplay, Lily Allen and Katy Perry.



"Part of our strategy is to engage our partnership [with EMI] in promotions to Fairmont President's Club members," says Alexandra Blum, director of global brand partnerships at Fairmont.

President's Club members (of which there are 1.2 million worldwide) will get

additional benefits like 15% off on music, ticketing privileges for special events and concerts and early access to new music and artists. The program is currently running in North America with plans to push it out globally in the near future.

Also starting this spring, guests at Fairmont's 21 Canadian properties are able to borrow BMW Cruise bikes. "BMW has been our exclusive car partner in Canada for almost five years, so this was a natural extension of our existing partnership," says Blum. It's also an extension of the Fairmont Fit program, which already has the hotel chain partnered with Adidas, delivering workout gear to guestrooms (guests may return the gear or purchase it after use).

Fairmont is getting the word out about these programs with the help of Toronto-based agency Up Inc. through on-property promotions such as check-in slips, DM and email communications with President's Club members, and in *Fairmont* magazine. **EW**

PUTTING FACES TO CANADA'S 33 MILLION FLAVOURS

BY MELITA KUBURAS & CAREY TOANE



Canadians finally have their very own Ben & Jerry's ice cream flavour, named after homegrown pop group Barenaked Ladies' song "If I had \$1,000,000."

A Twitter campaign, developed by Capital C and promoted by Harbinger, built buzz around the product, "If I had 1,000,000 Flavours," in April. Six "flavours" anxiously tweeted about whether or not they would be part of the new ice cream. They each had a personality and bickered with each other, all the while asking consumers to support their cause. About 3,800 people joined the Twitter soap box, which was promoted through Unilever's email subscriber list, a Facebook page and partnerships with influential Twitterati.

The second phase of the campaign, launched in May, drove ice cream fans to Ifihadamillionflavours.com, where they can "flavourize" themselves by uploading their portraits,

which are then recreated using a mosaic of flavour icons. One lucky winner will get four front-row tickets, accommodations and flights to a Barenaked Ladies concert and a chance to meet the band, while two other winners will score a year's supply of the new ice cream. All proceeds from the sale of the new flavour will go to support ABC Canada Literacy Foundation.

The cheeky campaign is standard marketing M.O. for the brand, says Shoshana Price, brand champion for Ben & Jerry's. "We never go for the typical advertising campaign. It's about connecting to consumers in different and unique ways and supporting causes that are meaningful to them. So this is very much in the spirit of the brand."

WESTJET VACATIONS GET PERSONAL

BY GARINÉ TCHOLAKIAN & EMILY WEXLER

WestJet Vacations is customizing its travellers' experience before they even step foot on a plane. When people book trips with the company, they'll receive an email confirmation with a personalized URL (PURL) at My.westjetvacations.com, containing tailored information on flights, transfers, hotels, tours, destinations and attractions and discount coupons.

Users can upload photos, share their vacation details on social networks and email their PURL to friends and family. And they'll also receive a personalized booklet with all the info in the mail. The content is not only based on a person's trip, but also on their demographic and psychographic info; for example, the images in a college student's booklet would be

different from those for a retired baby boomer.

WestJet Vacations used Vancouver-based Contac's eConcierge technology platform to

give its customers this individualized bonus. The service is already available to Las Vegas guests, with new destinations being added every few weeks throughout the summer.

The move is designed to help WestJet Vacations diversify its revenues through upsell partnerships, build relationships with guests and increase referrals and repeats. The program also acts as a customer relationship management tool that tracks online activity and compiles data for future marketing campaigns. The platform supports the option to sell online ads, capitalizing on impulse purchases such as trip add-ons.

"We never go for the typical advertising campaign"

Brilliant! RONA HOISTS ITS DIY STREET CRED

BY JONATHAN PAUL



Rona recently took its DIY ethos to the streets of Montreal with a very sneaky OOH execution that came at the expense of Apple. The cheeky brainchild of Bos Montreal art director Martin Bernier and copywriter Simon Beaudry, the ad piggybacked on one of Apple's paint-drenched "Nano-chromatique" billboards in Montreal.

"A few months ago, Simon said he would love to do something with the iPod nano-chromatique ad, with those drops of paint," explains Bernier. "Knowing that paint recuperation was a part of the new Rona campaign, I suggested we do an ad in which the drops fall into paint cans, saying Rona recycles it."

In what could only be called a covert ad-op, Rona's poster, which read "We collect leftover paint," was hoisted 130 feet in the air during the night without Apple's permission (it was legal because technically the billboards existed as two separate ads), by Montreal-based Trako Media. It was held up by wire and two cranes just below a "Nano-chromatique" ad located at the end of the Jacques Cartier Bridge, heading into the city. It remained there for about five hours the following morning until it was taken down as per an agreement with the owner of the parking lot in which the billboard was housed.

WATER COOLER

ASKING CANADIANS



With thousands of brand messages coming at us on a daily basis, it's easy for an ad to get lost in the shuffle. But there are always a few that make us stop, take a moment and actually pay attention. Whether they be laugh-out-loud funny, tear-jerker sad or just plain beautiful, we wanted to know which ads capture the viewing attention of Canadians.

Which commercial from the past year really made you stop and watch it?

Pfizer's late-night get well graffiti	33.9%
Newfoundland Tourism's breathtaking vistas	28.9%
Subaru's sexy sumo wrestler carwash	19.9%
I don't recall these ads	17.2%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from April 28 to 30 2009. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com

JAMES READY SHARES THE RADIO WAVES

When the minimum price of beer was hiked to more than a dollar by the LCBO last year, it was no longer possible to "keep this beer a buck," the platform James Ready had run on since 2007. After the success of last year's "Share Our Billboard" campaign, which put drinkers' images and messages up on JR billboards in their hometowns across Ontario (and received two golds at the International Andy Awards and Best of Show at the Obies), JR brand manager Chris Waldock and his team, along with agency Leo Burnett, decided to extend the fun to the radio waves.

Starting last month, the first phase was an open call to thank customers for their loyalty and offering to return the favour. With media handled by Starcom MediaVest Group, advertising on numerous rock radio stations in seven different markets across Ontario drove listeners to Howcanjrhelpyou.ca.

Once there, consumers could ask JR for a favour – help pay for a vacation, soup up the old jalopy – or take the Niagara Falls, ON-based brand up on its offer to share radio time and get the word out about, well, anything at all: marriage proposals, upcoming band gigs, etc. At press time the first ads were scheduled to hit local airwaves at the end of May.

"It'll manifest itself in a lot of different ways, whether we read the message out loud, we get someone to do it, or we bring them in the studio. I think having variety is the key to it," says Leo Burnett CCO Judy John.

In a James Ready tradition, Leo Burnett is also writing humorous suggestions on beercaps of the ways in which it can help, as well as through an in-case newsletter. A minimum of five favours will be granted by the end of the summer. **CT & MK**

MENTOS GUM WANTS SOME FRESH IDEAS

Mentos Gum recently held "mo-mentos" events in Toronto, Montreal and Vancouver, calling on passersby to do something downright dirty during their lunch hour: dress up in white jumpsuits, get on large bouncy balls covered in paint and bounce around a 75-foot-long canvas with some mood music in the background to spur them on. It was all to help buoyant city dwellers bring a bit of happiness into their lives during these troubling times, as well as to launch six new flavours of Mentos Gum.

After people had bounced to their heart's content, the resulting work of stencil art revealed a new website for the brand, Makeyourworldgorounder.ca, kicking off a contest challenging Canadians to come up with ideas to that effect, which they can submit until July 5.

Cossette Media in Montreal developed the campaign. "We wanted to do a stunt and give people an example of how they can make their world go rounder," explains Sylvain Lemieux, VP, strategies and products at Cossette PR arm Blitz.

A panel of judges will select two ideas that Mentos will make happen over the summer and the winners will also receive \$5,000.



In an interesting media move, the events in each city were also "covered" in local editions of free commuter daily *Metro*, with a front page ad that was designed to look like news, giving commuters something a little different to chew on. **JP**

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OUTSTANDING NEW CAMPAIGNS

CANADA'S YOUNG LIONS: NEXT STOP? CANNES

BY JONATHAN PAUL

A brand new pride of Young Lions head across the pond this month to compete in the Young Lions Competition at the Cannes International Advertising Festival. The annual national competitions charge ad pros and students aged 28 and under to come up with executions under a tight deadline, simulating the similarly time-framed international challenge they'll face at Cannes.

This year, 152 competitors entered the *Globe and Mail*-sponsored Canadian round (up from 95 last year) in one of four categories: print, film, cyber and media. They were given a brief for Médecins Sans Frontières/Doctors Without Borders (MSF), an independent international medical humanitarian organization that delivers emergency aid to people affected by armed conflict, epidemics, disasters, or exclusion from healthcare in more than 70 countries around the world. The participants were challenged to elicit donations through awareness of the immediate needs of MSF and their points of differentiation from other world aid organizations. The entrants were whittled down to four teams of two that will represent Canada at Cannes. Here's a rundown of the winning duos' ideas:

MEDIA: Cossette Atlantic

The media category, now in its second year, is judged based on the teams' analysis of the target, the key insight, the innovative media solution and the judges' perception of the strategy's likely results. The winning team, media planner Sarah Fitzgerald and art director Beverley Gallant of Cossette Atlantic, developed a plan to connect with adults 35 to 54 years old (with annual household incomes of over \$60,000), comprised of print ads, direct mail, search, online display ads and an interesting OOH component.

The print portion included both newspaper and magazine executions. The newspaper ad instructed readers to fold it at certain points to change the message from "Families Without Medicine" to "Families With Medicine," highlighting the notion that even a small action can make a change.

Two bandages covering the "out" in "without" similarly changed the message in the magazine ad.

Rolled up bandages reading "help us" were sent out for the direct mail component. The SEM campaign used words related to the target (such as "restaurants") rather than charities with sponsored links. Bandage-themed leaderboard and big box ads, which interact using a token (virtual token) and connect to the print messaging were used online. The media solution was rounded out with an OOH execution relying on the target's tendency to travel – barrier lines at airport check-ins were transformed into bandages with related messaging.

"Our whole strategy started based on the speech the president of Doctors Without Borders gave when they won the Nobel Peace Prize," explains Fitzgerald. "He had a line in there about how it comes down to one bandage at a time, one suture at a time, one vaccination at a time, so that quote really gave us a jumping off point for the idea that something as small as a bandage could make such a big difference."





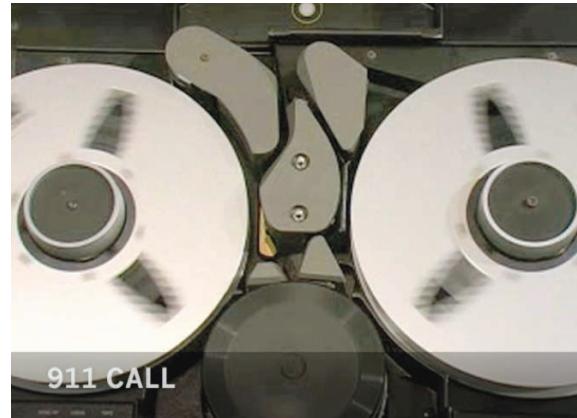
PRINT: TBWA\Vancouver & Rethink

Jon Murray and Simon Bruyn, copywriters at TBWA\Vancouver and Vancouver-based Rethink respectively, were the pair that won the print category with an ad they tried to make as arresting as possible, while driving home the point that it's easier than you think to help those in need. All it takes is a simple action like folding a piece of paper – or donating.

Their ad depicts the silhouettes of a doctor and a child separated by a line of armed soldiers. The caption, which reads, "Help us reach those in need," prompts the reader to fold the ad, à la *Mad* magazine, eliminating the soldiers and helping the doctor reach the child, thereby reinforcing MSF's unique ability to help, and bringing home the need.

FILM: DDB, Toronto

Imagine you were at home all by yourself, you had an accident and were badly injured. What would you do? Well, naturally you would call 911. Now, imagine that when you dialed those three lifesaving numbers the phone rang, but nobody picked up. Or maybe it didn't ring at all. That's the specific scenario that plays out in the winning film execution, developed by copywriter Chris Booth and AD Joel Pylypiw of DDB Canada in Toronto. "You make these phone calls and you just expect somebody to pick up, but for millions around the world, they don't have that luxury," says Booth. "So, you're able to demonstrate how lucky we are in a really simple way, and at the same time create empathy for the rest of the people around the world that might not be so lucky."



CYBER: Burnkit Creative, Vancouver

Focusing on specifics is how AD Todd Takahashi and flash developer Jeff Greenberg of Vancouver-based Burnkit Creative came up with their winning animated banner ad for the cyber category. Using a particular example of how donors can help the charity, it focused on the quality of hospital beds in countries facing humanitarian crises. The ad depicts a filthy bed and reads, "This is what a maternity bed looks like for over 600 women in Haiti each year." Once you click on the ad, it peels over the image of the bed to reveal a nicely made, clean bed that anyone would be happy to catch a few Zs on. The caption changes to read, "Your donations help Médecins Sans Frontières to give moms a bed like this."

JURIES

Media: Jury president: **Lauren Richards**, CEO, Starcom MediaVest; **Tim Beach**, Cossette Media; **Caroline Breton**, M2 Universal; **Eric Kuiper**, MBS; **Tim Hughes**, Mindshare; **Michelle Höhs**, PHD; **Laura Gaggi**, Gaggi Media; **Frederic Rondeau**, Bos; **Karine Courtemanche**, Touché!PHD; **Rick Sanderson**, OMD Vancouver

Creative: Jury President: **Mary Maddever**, executive editor, *strategy*; **Monique Gamache**, Wax Partnership; **Martin Gauthier**, Sid Lee; **Shawn King**, Extreme Group; **Mike Meadus**, McLaren McCann; **Gaëtan Namouric**, Bleublancrouge; **Rose Sauquillo**, Taxi; **Rob Tarry**, Rethink; **Elizabeth Yanitsky**, Fjord Interactive

You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at sstanley@brunico.com, co-curators of *strategy's* Creative space.

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DEFYING DAS ODDS

Volkswagen Canada beats the economy blues with new models, enticing promotions, and advertising that plays up its iconic past

BY EMILY WEXLER

Volkswagen has always been the little automaker that could. In 1950s America, when big cars made by big U.S. companies ruled the roads, a little vehicle by a German automaker called the Type 1 (although most people just referred to it as the Beetle or Bug), made its push into the North American market. Logic dictated that it would be an unlikely success, but with the help of a 1960s ad campaign by New York agency Doyle Dane Bernbach espousing the virtues of a small, well-built car with a simple format unseen in car ads at the time (it holds the title of top campaign of the century by *Advertising Age*), Beetle production surpassed the numbers of the previous record holder...the Ford Model T.

Those famous '60s print ads can still be seen today, hanging in the Ajax, ON headquarters of Volkswagen Canada, opposite perfectly preserved models of an old Beetle convertible and another iconic VW brand, the Microbus. The little rectangular van that featured prominently in so many flower-power road trips of yore has recently experienced a resurrection of the television variety, starring in an ad campaign for the new Routan, VW's first minivan launched last fall. In the ad, nostalgic hippies sadly reminisce about days of freedom with their Microbuses, and gaze with wonder at a passing Routan.

Helmed in Canada by president and CEO John White (pictured right), the company that changed the face of automobile advertising in the '60s clearly hasn't lost its flare for standing out from the pack. The Routan ads join a bevy of clever and humorous new creative, like the campaign for the TDI Clean Diesel line featuring odd couples, such as a muscle man and an elderly lady (representing power and endurance), getting married to the tune of Etta James' "At Last." The ads are "very Volkswagen" according to Bruce Rosen, director of marketing and communications (pictured left), without having to explain further what that means. Rosen – who came to VW from Ford's Jaguar Land Rover division in 2006 – works with VW's marketing team of five as well as AOR Montreal-based Palm + Havas and media agency Vancouver-based MDS to get the "very Volkswagen" messages out to the public.

And VW continues to defy the odds. Stand-out creative, with help from new, in-demand car models such as the Passat CC and the Jetta Wagon, as well as sales promotions like "Autobahn for All" (offering 0% APR on all models for the first time), have meant increased sales and market share for the automaker when, again, logic would dictate that they should be in the same dire straits as many other automakers.

In May, Canadian auto sales fell 16.5% overall, with similar numbers in the U.S. as Chrysler LLC and General Motors recently filed for bankruptcy. But in the same month, VW Canada



You have the right to affordable German engineering.

Right now.



Above: the USP, succinctly articulated, in VW's sale ad. Opposite page: the old Microbus and the new Routan.

increased sales at its 129 dealerships by 7.4% compared to May 2008, and increased market share to 2.7%, up from 2.1% the year prior. Volkswagen seems well grounded to face whatever the future has in store, which may include a merger with Porsche, VW's majority shareholder (the two companies were still in talks at press time).

The company that first gained ground in North America by pushing affordable German engineering in a simple, straightforward manner is still doing it. Its current tagline "Das Auto" now appears virtually everywhere you see the VW logo. Brought in from the Germany HQ, Das Auto means "the car," and can be considered an even simpler version of the Volkswagen name itself, which means "the people's car" in German.

And while marketing has naturally become more complicated (social networking meant an entirely different thing in the '60s), Volkswagen hasn't forgotten the approach that made it famous, and is clearly still working – the company was recently named the Cannes Lions 2009 Advertiser of the Year.

We talked to White, who has been president of Volkswagen Canada since 1993 (previously at General Motors), as well as Rosen to find out where the brand has been lately, where it's going, and why it seems that the little automaker that could still can.

How does Volkswagen Canada's marketing work with Volkswagen in the U.S. and Germany?

White: Most of our material for Canada is sourced in this market. However, we don't have the monopoly on good ideas, and if there's good creative that comes out of Europe, we can source that out of Germany. Same out of the U.S. if that is the case. But really with Germany it's about them providing us with the broad guidelines. The other place where we get support from Germany is with the website.

Rosen: Much along the lines of the Das Auto theme, there's a German standard for website layout and functionality. We've been able to acquire a great many assets by moving to the global architecture for the website. It allows us to do two things; it's flexible enough to personalize it for Canada and definitive enough to allow us to grab all the great materials available to us in Europe and around the world.

I should add that the use of stuff from the rest of the world works both ways. In fact we've had a compliment paid to us in that one of our pieces of creative that we used to launch TDI Clean Diesel was used in Denmark recently.

What are the greatest areas of difference when marketing in Canada?

Rosen: It's a different customer base. The brand is seen slightly differently. We're more accepting of the European value of a hatchback or a wagon whereas the U.S. is migrating slowly towards that. So our marketing really leans more European than it does North American, and the brand lends itself very nicely to that.

White: The other thing is linguistic. In Canada we need to do French language [ads] which are sometimes not a direct translation because you can lose things in the translation.

Also, the Americans like to use a lot of American icons. If you look at some of our [U.S.] advertising right now, we've got Brooke Shields, David Hasselhoff, NASA, things like that, which we don't sign onto in Canada because they're not seen as Canadian icons and it wouldn't work as well, and if you tried to translate it, it won't work at all.

The other thing is that we'll spend a lot of advertising on some of our small cars. The Americans, because of the segments being different, wouldn't necessarily do that.

We've seen a lot of TV advertising from VW but what have you been doing online?

White: We've done three things. First, we totally revamped VW.ca [a year ago]. The second thing is that we're revamping and investing big dollars in the dealer websites. The dealers have just agreed to that and we'll be launching by the end of the year.

Also, we started doing online advertising by running some of the TV spots exclusively on *Lost* on CTV.ca, for example. We were the first auto manufacturer that did that, where if you wanted to watch an episode of *Lost*, it was brought to you by VW and you have to go through the VW commercial to get into the streaming of your episode. That being said, there's no doubt that traditional media and TV still takes the biggest chunk of the pie – the creative and media spend.

Have your marketing strategies changed given the economy?

White: I'd say without getting into how much we're spending, the overall marketing budget that Bruce has to play with is about flat, because it's one of the first places that corporations want to look at. The easiest thing to target is marketing, so I believe that there needs to be a certain element of investment. The biggest challenge we have is, as you spend more in online, you still need to have some element of mainstream marketing, and Volkswagen is very strong in sponsorships and promotions with places like Mont Tremblant

and resorts in the Canadian Rockies or Blue Mountain. It's really a juggling act to be out there and make sure that you still have your share of voice.

Your advertising touts "affordable German engineering," why is that such an important selling point?

White: German engineering is usually seen as the car is precisely engineered. There's the connotation of driving the car along the autobahn at fast speeds, and that if you're to do that, there needs to be some quality that is engineered into your vehicle. The car feels different, it drives different than, let's say, a North American car, an Asian car or a Korean car depending on where it's sourced. And then the affordable component being that there are other German manufacturers out there, including our own Audi brand, so we try to portray ourselves as affordable German engineering, which can be easily accessed by the masses.

What kind of response have you had to your "Autobahn for All" promotion?

White: It's the second time we did "Autobahn for All." We did it when we lowered the price on all of our cars at the Toronto Auto Show last year. We're only four weeks into the [new] campaign but the positive signs are there. I think "Autobahn for All" is broad and deep in terms of all the elements associated with it. And if we look at the sales of the first four weeks, it's initially successful. It seems to be driving traffic. The longer-term consideration measures will not be known for

a while but I think that Bruce and the folks at the advertising agency have done a good job on that program.

Rosen: It's a fully integrated campaign including all areas of media, so it's got TV, radio, dealer support, online, outdoor,

Because the Routan is a rational purchase, we were trying to create a bit of emotion in using the history of the Microbus – nobody else can do that

point-of-sale, all of the elements from a tactical perspective, and the branding of the "Autobahn for All" message is there.

How are VW sales doing in the U.S.?

White: We've grown our share in the U.S., so we've outperformed the market. We're one of the top three in terms of performance versus the year previous. It's difficult, our business is down, but fortunately nowhere near as down as the bigger players, whether it's the Detroit Three or the big Japanese competitors. It's a struggle, but with the share increasing, we're on the right path.



Volkswagen is a leader in diesel. How is diesel doing in Canada?

White: It's doing quite well. It represents an extremely significant percentage of our Jetta wagon sales [the majority]. And it's significant also with our Jetta sedan sales. We expect it to be a big piece of our Touareg sales and also

Because the Routan is a rational purchase, we were trying to create a bit of emotion in using the history of the Microbus – nobody else can do that

a good piece of our Golf sales. If it wasn't for diesel right now, we would not be showing the sales gains versus last year, despite everything else that we're doing.

What do you think will be the big consumer trends in the near future?

White: Clearly there's a downsizing in the Canadian market in terms of the size of vehicles. So not only in terms of the size of the car, but in terms of the size of the engine and the types of technologies to drive fuel efficiency. The compact SUV segment has become the biggest segment out there, which

not that long ago was the van segment.

The other trend you're going to see is more alternative energy, so whether it's clean diesel technology, hybrid technology, longer-term fuel cells, electric vehicles, things of that nature. It's going to be driven by the economy and by

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the ultimate increase in the price of gas and the price of oil which will not stay where it is.

You recently unveiled BlueMotion Technologies branding. What does this encompass and how will it be carried out in your marketing plans going forward?

White: BlueMotion is an umbrella branding that encompasses all of the fuel-efficient technologies that are available in the Volkswagen brand. So whether that is TDI Clean Diesel [or] it's other technologies. We've announced that we're going to come out next year with hybrid technology. We're the first to offer direct shift automatic (DSG) transmission, which is very fuel-efficient, and TSI technology with fuel-efficient gasoline engines. So we're using this as an opportunity to label all of these technologies under one umbrella brand which Bruce can then more easily market.

Rosen: We include it in all of our alternative fuel-saving technology advertisement, so wherever there's a mention of what we deem to be an energy-saving technology, we will always label it with BlueMotion.

White: We're known as the diesel company, or the company that offers TDI, so it's a way of communicating to the consumer that we're more than TDI. TDI's critical, it's a huge percentage of our business, but we're expanding beyond TDI.

Other companies are pulling their minivans, so why has Volkswagen launched the Routan now?

White: First off, I need to acknowledge that the timing around which we launched the Routan was less than optimal.

It was launched at the time of the year where the seasonality is going into a downturn and when the market was in a downturn. However, that being said, product decisions are made years in advance and at the time that the decision was made, we looked at the size of the segment, which back then was about 200,000 vehicles a year.

Since then the segment has declined more rapidly than we thought, and of course, then you launch in the middle of a recession. But we went with it because we believe that there are incremental opportunities. Only about 15% of existing Volkswagen customers have indicated that they're looking for a vehicle like this, so what we're trying to do is expand our customer base, recognizing that though the segment has dropped, it's still a significant segment, almost 100,000 cars a year. Others have dropped out, and I guess it depends on if I look at it as the glass half full or half empty. If I look at it half empty, I'll say, 'people are pulling out, maybe we

ramp-up plan with Chrysler [VW's partner in manufacturing and design of the Routan] of X number of cars over a certain period of time. And unfortunately the production ramp-up plan was more aggressive than the sales have been, so we had to significantly slow the pipeline to ensure that we're better balancing supply and demand. We already have a plan in place.

So is it true that no vehicles have been built for a specific period of time? Yes. But it's something that is temporary and once we're comfortable that we're down to a manageable inventory, then [we'll go] back to a more realistic sales plan which will call for a slower ramp-up.

How has marketing for the Routan differed in Canada versus the U.S.?

White: The U.S. decided to take a totally different approach than us, they decided to use Brooke Shields. It did grab people's attention and it got a lot of press, which is sometimes what you're trying to do with your marketing.

In Canada we decided to take an approach



Above: Matt Daigle and Elizabeth-Ann McCleave, MBA students from the University of New Brunswick, won Canada's Next Top Ad Exec with a German engineer-themed campaign (top) and drove off in new 2010 Golfs.

should do the same.' On the other hand, with less players, there's a better opportunity for us. So we're committed to the vehicle, we've spent a lot of money on it, and we're going to do everything we can to make sure we sell as many of them as we can.

Is it true that the manufacturing of it has stopped?

White: I want to clarify that. We had a

where, because the car is a rational purchase, we were trying to create a bit of emotion in using the history of the Microbus – nobody else can do that – and tying in those that used to have a Microbus to today's more rational buyer. We tried to throw a little bit of humour into it and a little bit of nostalgia.

The U.S. [has since] moved to a much more rational approach with the car, more of a "features and benefits" approach.



Above: a VW ad in Toronto's Porter Airlines terminal, where a new Passat CC was also displayed.

Why do you think playing into the history of the Microbus appeals to Canadians?

White: Well actually I think it could have also appealed to Americans, but we developed the campaign separately. When Bruce and I and the agency had discussions about how to differentiate a van, which is really a rational purchase, we wanted to do something that stood out.

There are two cars that people are nostalgic about in our brand. One is the Beetle and one is the Microbus, and it's a little bit iconic. We wanted to make an unemotional purchase a little emotional. And that whole hippie generation, the music by The Grass Roots, this type of thing, I think it brings a smile to people's faces and a lot of people are saying, 'I know that ad, the hippie ad.'

Volkswagen recently sponsored Canada's Next Top Ad Exec (CNTAE), a cross-Canada student competition organized by the DeGroote School of Business, where the participants created a campaign for the Routan. What insights did you gain from that?

Rosen: CNTAE was not only a challenge for us in ensuring that the students are engaged

in the process, but it was a challenge for them, creating an advertising campaign around a vehicle that they weren't anywhere near the demographic for. It really challenged them to come up with some interesting creative that they had no comfort level with at all.

And it allowed us to get out to the universities and campuses across the country and expose our products and ideology to a huge number of people that we would not normally have access to.

Coming out of it I think we ended up with some really interesting stuff and there's a couple of nuggets in there that are probably worthy of consideration when we look at the plan for Routan moving forward.

What are your top goals right now and in the next few years?

White: The top goal right now, in a down market, is to sell as many cars as we did last year and still make money. So by doing that, we'd increase our share. The market's projected to drop by 17% and if we can sell as many cars as last year or close to it in that type of environment, and do so in an intelligent and healthy manner, that would be clearly our short-term goal.

In terms of product goals, working on continuing to expand the Canadian product lineup going forward so that we can play in more segments, because only then can you grow your business. So without getting into details about which cars, clearly it's about playing in more segments and bringing more cars to market.

Rosen: It's spending the money more wisely so that we can continue to cut through the clutter, and create awareness and consideration for the products. Class-leading products require class-leading consideration messages and we think we're doing that and we need to do more of it and we will.

We like to be first at a lot of things that we do, for example, we're the first automotive manufacturer to be in the Porter Airlines terminal. We look at that as a real success story, it's done very well for us, the demographic's spot-on for the car that is there, the Passat CC, and we'll continue to do more of that. ■



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Bio

Born: Nov. 29, 1970, North York, ON

Raised in: Kars, ON, just outside of Ottawa

Hobbies: cooking, dance, photography and travel

Education: bachelor of commerce from the University of Toronto

Career: started at Unilever before university, working in the computer room. She was recruited by the company out of U of T in 1996 and became a trade marketing coordinator. She held several positions working on a variety of brands including Vaseline, Q-Tips and Sunlight. In 2006 she was named brand building manager for Dove and Vaseline lotions and worked on the Dove Pro Age business. She has worked on Becel as brand building manager since 2008

MARKETING WITH HEART

Margaret McKellar is quickly becoming Unilever's queen of launching brand new events. In her most recent endeavour, she spreads Becel's heart-friendly message through a Canada-wide concert experience

BY EMILY WEXLER

A sea of women (and a few men), many dressed in red, filled the Winter Garden Theatre in downtown Toronto on April 23. They were there for the Love Your Heart benefit concert to hear music by Chantal Kreviazuk, Deborah Cox and Diana Krall, as well as listen to stories of "heart heroes" — women who've been personally affected by heart disease. The evening's host, Cheryl Hickey of *Entertainment Tonight Canada*, proudly introduced Margaret McKellar, brand building manager for Becel. Wearing a black dress with the obligatory splash of red courtesy of a pashmina, McKellar looked at home on the stage as she thanked the audience for being there.

Last year, Becel came on board as the founding sponsor for the Heart & Stroke Foundation's "Heart Truth" campaign, which McKellar says was a natural fit: "They approached Becel to be the founding sponsor, and given the brand's longstanding heritage and mission of improving the health of people's hearts, we saw this as such an important step in our long-term vision." Besides the concert, Becel has supported the Heart Truth fashion show featuring Canadian female celebrities in red dresses, and the Ride for Heart bike ride along Toronto's Don Valley Parkway.

Becel was first developed by Unilever in the 1950s when the link between heart disease



All that jazz: Diana Krall charms the crowd at the Becel Love Your Heart benefit concert.

The concert went off without a hitch (besides a few minor technical difficulties). And Becel's heart health message couldn't have been more prominent. The fact that heart disease is the number one killer of women but that most women don't know it was repeated throughout the concert, with the performers talking about the cause between songs. Diana Krall even incorporated Becel into one of her songs, which led the audience to laugh and applaud.

and saturated fats was discovered. A group of cardiologists asked the company to come up with an alternative to butter that was healthier for hearts, hence Becel was born. "Here's a brand whose mission is to improve the health of the world's hearts. It was founded in that and it's always been very true to that mission," says McKellar, discussing the natural brand "Heart Truth" partnering strategy. "And to me, having that sincerity and authenticity and

clarity of what the brand stands for makes it so exciting."

In Canada, Becel is the margarine king. It holds a 49.1 share of the segment and a 23.1 share of the total spreads category, growing at +15%. Among spreads, its biggest competitor is butter. Becel is also big business around the globe. It's a strong brand in the U.K., the Netherlands and Germany, and Canadian creative has been recently exported to Turkey and Australia. In several other countries, Unilever sells margarine under different brand names, for example in the U.S., where it is called Promise and is a much smaller business.

In Quebec, different rules and regulations govern the names of margarine products (for example, Becel Buttery Taste is called Becel Gold), and, until recently, even governed the colour of the product. However, Becel's heart health message works nation-wide.

Complementing the Toronto Love Your Heart concert was a simultaneous French-language concert in Montreal featuring Quebec artists Isabelle Boulay and Laurence Jalbert. The concerts were simulcast live to 84 Cineplex movie theatres across the country, viewed by 35,000 women who bought specially-marked packages of Becel that had a PIN which they could enter at Loveyourheart.ca for two free tickets. Each time a PIN was entered, Becel also donated \$1 to Heart & Stroke.

McKellar says that the idea of the simulcast was inspired by the *Sex and the City* movie, which brought many women together for a rare night out. "Women tend not to do things for themselves, we tend to do things for everyone else," explains McKellar, "so the idea was really to have women come together to learn about this and try to rally them to start supporting each other."

Besides packaging and the website, the concert was promoted through a small print buy in women's magazines and a 30-second TV spot. McKellar enlisted Canwest on-screen talent like Cheryl Hickey and



On your marks, get set, go! Bikers take over Toronto's DVP for Ride for Heart.

Kim D'Eon from *ET Canada* and the cast from 'da Kink in my Hair, who starred in 15-second spots. "These are women who will have a lot of influence on the Canadian population, so them talking about the issue and talking about what they're doing was really fantastic," says McKellar.

McKellar is the steward of the Becel brand in Canada and she works with a small team of two assistant brand managers, as well as another brand manager and assistant on the development side, all under marketing director Jon Affleck, who oversees Becel as well as several other Unilever brands. They worked with Toronto-based agency Capital C, as well as National PR, Ariad and Marketlink to put the concert together. "The Becel Love Your Heart benefit concert was one of the most complicated programs we have worked on together," says Susan James, group account director at Capital C. "Margaret's ability to stay fluid, open and flexible through the process empowered the team around her to make real-time decisions without having to lose critical time or significant impact to the consumer experience."

Becel created Loveyourheart.ca to support the "Heart Truth" campaign. It provides information on health and nutrition, as well as Becel products. The site also houses the One Small Thing community, a social network of women launched in February that allows them to log on to pledge and keep track of the small things they've done to love their hearts. "Beyond just a concert, what we really want to do is spark people, every day and on going, to start making small changes," says McKellar on why they entered the social networking foray. "Behaviours and habits change after 21 days, that's how long it takes to make or break a habit, and what we're really trying to do is break it down to something that's achievable for people."

Besides "Heart Truth," other recent Becel campaigns include "Satisfy your Crave Monster" for Becel Buttery Taste by BBH New York, with TV creative featuring a woman ripping through her neighbour's yard to get to her Becel-laden pancakes. In addition to the TV spots, the campaign included print, online and in-store sampling. And a campaign supporting Becel's Omega 3+ variant is set to debut within the month.

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THREE QUESTIONS

While the Love Your Heart concert was the first of its kind, McKellar is no stranger to staging new events. Prior to her work on Becel, she was brand building manager for Dove, during which time she led the charge on *Body & Soul*, the Dove-commissioned play featuring the stories of real women that debuted in Toronto last summer and is returning this month for a second run. "Margaret has always kept an eye to ensuring every Canadian woman can experience and participate in the message of the brand," says James.

Among her other accomplishments was the relaunch of Vaseline under the "Skin is Amazing" global positioning. "The brand was kind of old and staid and thought of as 'my mother's [or] grandmother's brand,'" explains McKellar. To "move it to a more aspirational

How do you stay heart healthy?

Every meal I try to make one little choice. And I bike to the office – I have a little folding bike. I use it all the time because it's right beside my door as I leave the house.

What do you like to do in your spare time?

I'm taking karate lessons with my four-year-old daughter. I also love my Mac and I'm learning to use iMovie and trying to get into Final Cut Express, which comes with being the mother of a small child and putting together memories and stories.

If you could talk to yourself 10 years ago, what would you say?

That's easy: relax, slow down, let go, ask for help.

and inspirational place," McKellar developed a Canadian cinema campaign with Toronto-based Zig in late 2006, after local consumer media insights found that their average target (39-year-old women) loved to go to the movies.

Based on the idea that your skin can show you how you feel, the film spots showed close-ups of skin reacting to movie dialogue (such as a scream in a horror film) with goosebumps, sweat, etc. The spots were complemented with ads on theatre cups, in *Famous* magazine, and a direct mail-driven contest to win free movies for a year.

The following year, McKellar led another "Skin is Amazing" campaign that focused on the diversity of Canadians and the different issues they may have with their skin (touting Vaseline as the solution). On top of radio and in-store sampling, McKellar and her team worked with climatologists, dermatologists and even the military to develop an online skin diagnostic tool at Vaseline.ca that takes into account the winter weather in your region, your personal background, skin tone, etc. to discover which product will work for you. The site garnered over 100,000 visitors in the first four weeks. And in the first year of the "Skin is Amazing" campaign, the Vaseline brand grew by 26%.

Beyond just a concert, **what we really want to do is spark people**, every day and ongoing, to start making small changes

Moving from skin care to margarine may not seem like it would be the smoothest transition, but McKellar says she's been surprised by just how exciting marketing margarine could be...seriously. "I had no idea – it's something consumers are really engaged with and feel quite passionately about," she explains. "This brand is such a large brand in



E! host Arisa Cox struts her stuff on the runway at the Heart Truth fashion show.

Canada, it really forms part of people's daily habits."

When asked what her greatest challenges have been, McKellar chooses to speak about opportunities instead, explaining that while

delving into first-time events and strategies can be daunting, the outcomes have been worth it. "The challenge is, this is new territory so there's a big learning curve. I've certainly stretched myself and my team in these rather complex projects but it's exciting to see people enthusiastically come on board." ■

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Cannes Edition 2009



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WELCOME TO THE FIRST PAPER AND INK EDITION OF **STIMULANT**

To celebrate the first birthday of *Stimulantonline.ca* back in April, we decided to bring our online formula of curating the best ad ideas coming out of Canada (as well as collecting all manner of random creative fodder from the world at large) into a more physical space this year.

We kicked things off with a unique Toronto event that brought "Shift Disturbers" from the U.S. and Europe to the stage – from book designer Chip Kidd to ad guru Erik Kessels – for a chain of conversations between top creatives. The feedback was pretty spectacular, so we're now stepping out even further afield.

To celebrate some of the big ideas coming out of Canada with the rest of the ad universe, both at home and abroad, we decided to share the *stimulant* experience with all of *strategy's* readers and the Cannes International Advertising Festival crowd. For its debut in the physical magazine space, *stimulant* staffers compiled a retrospective of Canada's best campaigns over the year since the last pride of Lions were doled out. In a nod to Cannes, we're adjudicating the work along Lions lines, from the newest category – PR – on through to Titanium.

The selection process entailed divvying up media/discipline categories among the *stimulant* curators, soliciting suggestions from Canada's creative community, then panning for gold in our own archives as well as keeping tabs on award show hauls, and lots of debate. Followed by lots more debate. We couldn't include all the brilliant work that surfaced, so stealing a page from Noah's Ark, we opted for pairs. Hopefully our natural selection process, which includes everything from a brainstorming-in-the-dark session for WWF to a social media-only auto launch for Nissan, provides some insight and perspective on where the future of advertising and marketing is headed.

Of course, in true *stimulant* style, we've throw in a few of our favourite Randoms, which loyal readers may recognize – nifty ideas from the worlds beyond advertising – ideal for filling airport downtime or your clock reading pleasure, depending on how you're kicking off the summer.

Enjoy!

Cheers, mm
Mary Maddever / executive editrix, *stimulant*

P.S. You're all invited to check out what inspires the industry's "Shift Disturbers" in our video gallery, see more of Canada's best ad work, and find out what Canada's adverati are into these days on *Stimulantonline.ca*.

STIMULANT

CANNES EDITION 2009

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Executive Editrix / Mary Maddever / mmaddever@brunico.com

Creative Director & Film Critic / Stephen Stanley / ssstanley@brunico.com

Random Coolness / Carey Toane / c_toane@brunico.com

Copy Cop & DM Collector / Emily Wexler / ewexler@brunico.com

"Top Ad" Guy / Jonathan Paul / jpaul@brunico.com

Intern-at-Large / Theras Wood

Publisher & Executive VP / Laas Turnbull / lturnbull@brunico.com

Associate Publisher / Carrie Gillis / carrie@strategy.brunico.com

Account Manager / Adam Conrad / adam@strategy.brunico.com

Account Manager / Stephanie Greenberg / stephanie@strategy.brunico.com

Publishing & Marketing Co-ordinator / David Terpstra / dterpstra@brunico.com

Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

Executive VP / Laas Turnbull / lturnbull@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP & Chief Information Officer / Omri Tintpulver / otintpulver@brunico.com

Controller / Linda Lovegrove / llovegrove@brunico.com

About *stimulant*

STIMULANT covers the best Canadian advertising in a show (more than tell) site and e-news format and also features video interviews with artists, innovators and ad guys, from Sir Richard Branson to toy designer Nathan Jurevicius. *STIMULANT* is the creative off-shoot of Canada's national marketing magazine, *STRATEGY*.

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How to reach us

Stimulant, 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
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GLOBALIVE RALLYING A MOBILE MOB

What do you do when you have zero product, zero service, and zero to say? You mobilize the masses.

Toronto-based Globalive Communications hopes to be the next major wireless company in Canada by asking consumers what they want in a wireless provider. (A formidable task given that there are a handful of biggies with a stronghold on the Canadian mobile market via long-term contracts.) Now that Globalive has successfully acquired a license to build a cross-country wireless network (excluding Quebec), it wants to pry Canadians out of their cell service headlock. But the company is making sure it's up to the challenge.

At the heart of its social media campaign is WirelessSoapbox.com, a website that asks consumers to vent their cell service frustrations. They can rant about their mobile issues and engage in online discussions with Anthony Lacavera, CEO of Globalive. Given that finding a consumer-centric telco is like discovering a diamond in a dung heap, this is pretty darn cool.

In September 2008, Globalive and Toronto PR agency Narrative launched the campaign targeting Canadian cell phone users. "We'd seen that wireless was an issue that Canadians had a lot of opinions on – a lot of strong opinions. We felt that Wireless Soapbox would be a great way to harness that kind of dialogue," says Lindsay Mattick Davidson, director of PR at Narrative Advocacy Media.

The screenshot shows the homepage of the Wireless Soapbox website. At the top, there's a logo for "WIRELESS SOAPBOX" with a small icon of a soapbox. Below the logo, a sub-headline reads "Think there's a better way to do wireless?". The main content area is a forum post by "Anthony Lacavera" with the subject "What's Wireless Soapbox all about?". Below the post, there's a video player with a thumbnail of a man (Anthony Lacavera) and the text "What's Wireless Soapbox all about? Globalive CEO, Tony Lacavera, explains in his own words." At the bottom of the page, there are navigation links for "Ideas", "Blog", and "About", as well as a "NEXT" button. A footer section includes links for "Most Recent", "Most Votes", "Most Viewed", and "Tony's Thoughts". A message box says "Hi all, Thanks for all your recent feedback." and a "Quick Poll" section is visible.

Wireless Soapbox also called on techie "armchair engineers" to provide advice on network design. The site used blogs, surveys, quick polls, RSS feeds and widgets, while off-site components involved Facebook and Twitter. "Having a meaningful dialogue with our future customers is allowing us to develop our offering in a way that truly meets their needs," says Lacavera.

The whole operation came together in only three weeks, and within the first few days the site had over 6,000 visitors. For the first two months there was no paid advertising and the majority of website traffic was driven through the media. More than 8,500 comments have been posted since the launch. We're hoping that maybe, just maybe, this might be a wake-up call to cell phone providers everywhere – PAY ATTENTION TO US. **TW**

WWF BLEUBLANCROUGE'S DARK ARTS FOR EARTH HOUR

The night isn't just for monsters and make-out sessions anymore, it's for visionaries too. In support of Earth Hour 2009, WWF Canada and Montreal agency Bleublancrouge summoned 400 artists, graphic designers, architects, urban planners and citizens for "Ideas in the Dark" – an evening of in-the-dark brainstorm and artistic revelry. The March event was created to elicit climate change cures and encourage Earth Hour participation. Big thinkers put their heads together (probably literally, given the poor visibility) to deliberate the condition of poor mamma earth.

This mega mix of art and idea-generation was complemented by a Facebook group and a website that can only be read (get this) in the dark. Montreal citizens jumped into the think-tank by posting their green suggestions on a "Post-it mosaic," birthing seven initiatives to ensure Montreal's devotion to eco-creativity.

One initiative, "Montreal is an Island of Change," involves a city-wide swap to curb excessive waste. The shindig also instigated the first ever "flashlight mob" with manually-powered mini lights. The throng was meant to shed light on



musicians, but resulted in a massive choreographed music and light show. The entire event was streamed live on the site.

Ideas in the Dark was extensively covered by Quebecois media and generated buzz across the globe. Montreal's civic leaders were inspired to raise awareness for Earth Hour and establish Montreal as one of the most "eco-creative" cities in the world. Bleublancrouge hopes the event will become an annual affair. "The goal was to turn a simple gesture into a habit, and that, to us, is what changes the course of things," says Justin Kingsley, Blueblancrouge VP.

How did this all come about, you ask? Kingsley describes an after-work brainstorm with CD Gaétan Namouric during a wintery Montreal evening. The neon pulse of office light had subsided, and the sun threatened to cast the agency into darkness – then inspiration struck. And their brainstorm in the dark sparked Ideas in the Dark. C'est parfait! **TW**





AXIAL BOS' FAUX FARMERS CLUB

As a child, did you ever imagine that you were part of a secret society with its own code and even a special handshake? Everyone wants to be part of something elite, and apparently wheat and barley farmers are no exception. Last summer, agriculture business Syngenta Crop Protection Canada wanted to get the word out about Axial, a new herbicide that could be used on both types of grain crops to kill a variety of weeds. Previously, farmers had to use a variety of products to get the job done. Sold at a premium and in limited quantity, Axial is an exclusive product – which led to the insight for a posh direct marketing campaign created by Bos' Toronto office.



About 1,500 farmers who had been identified as top-tier, progressive growers received a kit in the mail. The luxe paper, gold ink, embossing and wax seal revealed an invitation to join the "No Compromise Club" with membership guaranteeing them a supply of Axial. The package included a leather wallet containing a card with a "member's only" code which they could enter on Nocompromiseclub.ca to claim a gentlemanly gift of their choice, such as a leather-bound poker set. Not too shabby.

"We thought it would be really interesting to talk to these farmers in a way they've never been spoken to before by creating this exclusive society for them to belong to," says Gary Watson, co-CD at Bos. "You can imagine a farmer opens his mailbox and there's this piece from a fictitious club inviting him to become a member. It was very slick."

Farm supply retailers also received an elegant dark wood box embossed with the club's seal and Axial's logo in gold containing brochures and a wall plaque, which could be used as a POS display.

The campaign garnered a 53% response rate, exceeding expectations by 200%. Axial sold out in a matter of weeks and advance orders for next season were generated. And all over western Canada, farmers were spotted giving each other sly, knowing looks and secret handshakes (or so we would assume). **EW**

D&AD TAXI'S PUZZLING PENCIL

The British Design and Art Direction (D&AD) Awards set out to answer an age-old question: how many creatives does it take to make an oversized pencil? The response: it depends on their puzzle-solving and/or sewing skills.

The awards, which celebrate global advertising and design brilliance, employed Taxi Toronto to make an unusual call for entries. Inspired by the idea that the coveted Pencil award isn't easy to win, but – with the right idea – it's possible, Taxi created two direct mail pieces that weren't easy to assemble (but possible with sufficient brainpower and perseverance).

"The biggest challenge from a creative perspective is, how do you come up with a concept that creative people will find interesting?" says Taxi CD Dave Watson. "It's almost like doing a magic trick for magicians."



Knowing they had some socks to knock off, Taxi created a handcrafted puzzle made out of sustainable wood, sent out to 500 select recipients around the world in over 34 countries. When assembled, the puzzle formed a 3D pencil the size and shape of the actual D&AD award. The other mailing was an elaborate sewing pattern sent to 80,000 people in 60 countries. It was printed on thin paper resembling the tissue on which actual sewing patterns are drawn, and it also reflected the measurements of the award.

Watson says that the overall concept was inspired by artist Robyn Love, a Canadian based in Manhattan, who creates hand-knitted works of art and places them over different edifices across North America. Taxi got Love involved by having her knit a giant pencil on top of a water tower on Broadway in New York City. A second live installation was placed in London, U.K.'s Trafalgar Square where artist Miwa Takabayashi created an oversized origami pencil.

The "Make it a Pencil" campaign delivered. A full 75% of recipients who received the puzzle mailer entered work to nab an actual Pencil at the 46th award show on June 11 this year. The rest are likely still sitting on the floors of their offices surrounded by wood pieces with permanent looks of confusion on their faces. **EW**



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STIMULANT

FIDO BOS DOLLS UP PARTY PROMO

Two white, featureless, four-storey-tall doll-like figures – one male, one female – appeared at opposite ends of Toronto last summer. Luckily, they weren't the hell-spawn of the Stay Puft Marshmallow Man stopping by Canada's largest city to unleash a bloody campaign of destruction and chaos. No, they were simply part of a promotional effort connecting cellular provider Fido with young, urban hipsters through a series of underground artsy parties called Fido Sessions.

Over eight days, the dolls slowly came closer together, and when they finally met, it wasn't to wreak havoc, but to mark the spot of an art-themed Sessions event featuring exhibits by well-known artists and a performance by Vancouver-based dance-punk band You Say Party! We Say Die! The monstrous, unbranded executions, dubbed the "Fidolls," provided the visual identity for the Sessions events, developed with Toronto- and L.A.-based District Lifestyle Marketing, revolving around art, culture, design and fashion to pollinate the Fido brand in downtown Toronto hipster hotspots.

"It was important that these Fidolls were unbranded – a text shortcode being the only type on them – not just for intrigue, but to avoid any obtrusive corporate stigma," says Chad Borlase, co-CD at Bos Toronto, which developed the promotional campaign.

To create buzz, a guerilla army of miniature Fidolls appeared in Toronto's trendy Queen West neighbourhood. Starting with a



three-week teaser campaign leading up to the first event, they were deployed as street wash, wild postings, chalk art, night projections, tree hangers and even Flogos (flying cloud logos) in the sky, a first in Canada. Like their big brother and sister, the minis were unbranded save for the shortcode, which passersby could text to receive info on the Sessions. Branding was also subtle at the events, for example, party guests could use Fido handsets to order beverages at the bar.

"We wanted to gain people's hearts first and then let them know that it's Fido backing it up," explains Sébastien Moïse, Fido's Toronto-based marketing manager.

The promo was a success, garnering media coverage in Canada and the U.S. Over 500 people texted in, more than 1,000 people attended the final Sessions party and, luckily enough, nobody had to call the Ghostbusters. Awesome. **JP**

KEYS PLEASE RETHINK'S BAR TRICK BLOWS

These days cell phones can pretty much do anything – give you directions, provide weather forecasts, facilitate credit card transactions, shake babies, the list goes on. Okay, well maybe they can't cook breakfast, give you a hug or help you to enslave the world, but they can still do a helluva lot, some of which seems too good to be true. And sometimes it is. If you've frequented bars in western Canada recently and seen poster, coaster and tent card ads promoting a cell phone breathalyzer service at 1-877-EZ-ALCO-TEST, that's one of them.

While some people dance on tables, or believe that they're karaoke stars, others are prone to becoming a bit more gullible after a few drinks. That was Vancouver-based Rethink's bet when they developed the breathalyzer campaign for Keys Please, a Calgary-based designated driver service operating in B.C., Alberta and Manitoba.

"At one point we actually said, 'what if we just gave everyone a breathalyzer test?' That wasn't in the budget, so we did the next best thing: we faked it," explains Jason Perdue, writer at Rethink.

The ongoing campaign, which launched in September, is spread throughout 300 bars. It aims to get barflies to consider how much they've had to drink and tricks them into calling the toll-free number, which promises that its electronic airflow conversion technology will use the cellular devices' microphone chip to convert breath samples into an accurate measurement of blood alcohol content.



"In this time of so many new technologies, a service like this seems like it could be real, especially after a few drinks," notes Nicolas Quintal, AD at Rethink.

Callers are answered by a recorded voice instructing them to blow into their phone for five seconds. The voice then delivers the punchline: "If you actually believe this works, you're probably drunk out of your mind and may require a designated driver; stay on the line to be connected to Keys Please."

To quote *The Simpsons'* Nelson Muntz, we say, "ha ha." **JP**

PROMO

api Adpeople: Working For You

The proof is in the pudding at api Adpeople, a Toronto-based placement agency for the marketing and advertising community. "We are not 'headhunters.' Our focus is on quality, not volume," says founder and president, Fran Breithaupt.

"Much of my work is with call-backs to regular clients. When I go into a new agency, the trust they have in me is instantaneous because of their reputation."

Joseph Direito, a freelance production artist with Adpeople since 1988

Unlike the hundreds of other placement agencies operating in Canada, Adpeople's process is more emotional. "The motivation is a happy match," Breithaupt says. "Matching the talent to the task, to see a result from the effort." Adpeople handpicks candidates for every facet of the marketing communications industry, from creatives to account services and production experts.

"Although I do a lot of my own marketing and self-promotion, I find that Adpeople opens a lot of doors for me in areas I might otherwise find difficulty."

Wayne Nakamura, a freelance designer in print and web.

The company was founded in 1987 to provide freelance creative services to agencies. The matches proved so successful that demand grew for contract and full time assignments.

"They respect us for who we are. It's like family – they would never jeopardize our mutual integrity."

Soren Madsen, a senior project manager, has worked with Adpeople as both a client and a contractor for more than 16 years.

Today Adpeople acts as a "clearing house" for talent by conducting all screening and interviewing for a project, or by-the-hour work.

Breithaupt and her team have worked in all areas of the marketing industry and only select candidates who they themselves would want to hire. Only 3 per cent of those who submit résumés make the cut at Adpeople.

Whether you need someone to simply fill in for vacationing staff, or to fly a marketing specialist into a remote office to fine-tune a new business proposal, Adpeople finds the perfect applicant. After receiving a client briefing the company selects the three most ideal candidates for the job. The client approves a candidate from the top three. Adpeople then manages all invoicing, collection and CPP/EI remissions for clients.

"Why wouldn't you work with the best people in the business. They know what they're doing and they've never disappointed me. Simple."

Michelle Garrett, a marketing consultant to business and government

"They pick people specifically suited for each particular project, in terms of background, skills, personality and price point. It really cuts down on my frustration and gives me excellent support for the work I do as a communications consultant."

Barbara Smyth, president of Smyth Communications has turned to Adpeople regularly since 1996.

So what's the benefit for candidates? "We've done their jobs," explains Breithaupt. "We know their business, value their skill-level and we only work with clients who provide respectful working environments."

With Adpeople, the proof is in the people, the placements and their professionalism. To enlist their unique services, call 416.486.1220 or visit www.api-adpeople.com.

A TANKER IS BASICALLY
A BALLOON FULL OF OIL

THE BC COAST IS 840KM
OF JAGGED ROCKS

DOGWOOD

THE MONEY IS THE MEDIUM

Coin often get a bad rap. Germ spreaders, wallet wreckers, not worth the metal they're printed on, etc. But Victoria, B.C.'s Dogwood Initiative, a not-for-profit environmental organization, decided to take the "dirty money" sobriquet in a new direction, and used coins as a medium of change.

The lowly Loonie is at the heart of a pretty slick protest against oil tankers. Anyone who examined their change earlier this year might well have found a loon mired in an oil spill. Two hundred thousand black vinyl oil-spill decals were applied to the coins and distributed by the org in January, which is over \$190,000 more than the number of dollars it cost to craft the campaign.

The loonie lobby, developed by Vancouver-based Rethink, strove to make Canadians aware of plans to build oil pipelines and a supertanker port, threatening a 35-year federal moratorium on tanker traffic off the coast of B.C. "A coin passes through a lot of hands in a day," explains

Rethink copywriter Jason Perdue. "We wanted something that could spread." The old-school viral effort also picked up a lot of free media, including coast-to-coast newspaper, TV and "an insane amount of online" coverage.

Posters featuring oil spill facts were included in the creative, all of which drove to Notankers.ca, inviting citizens to sign a petition asking the government to legislate a ban on oil tankers in the province's Hecate Strait, Queen Charlotte Sound and Douglas Channel.

There was an immediate governmental response – a cease and desist order from The Royal Canadian Mint. The Mint accused the non-profit of trademark violations and contravening the Currency Act (Section 11) and warned of possible summary convictions, fines and imprisonment. Dogwood responded with: "The notanker decals can be removed by a flick of the finger. The same can't be said of an oil spill on our coast." As of press time, the Mint hadn't arrested the notanker bucks.

A further 250,000 dirty birds were put into circulation, and traffic to the website increased by over 4,000%. At press time, over 22,000 signatures had been collected. And the loons are still bobbing around out there. **MM**



POGO

SMG INSTILLS WIENER PRIDE

Teen boys don't shop the freezer aisles of their local grocery store much (well, never, actually). So, if you have a corn dog brand that hasn't been advertised much since 2001 (back when they were still watching *ReBoot* and *Dragon Ball*), you need to do something radical to get them to bug mom to add it to her shopping list. So that's what Pogo did, with the help of Starcom MediaVest Group, Leo Burnett Toronto and media partner Astral.

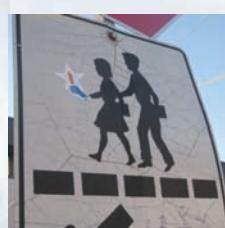


Pogo had been a staple in Quebec since 1962, but needed to get back in the spotlight, and to make the iconic snack-on-a-stick socially acceptable among teenage boys – plus increase sales, natch.

Teen boys like humour, the dopier the better, and they also like competing with their buddies over almost anything, the sillier the better. So the big idea was to take advantage of the unusually-shaped snack in a retro-inspired contest. "Be proud of your wiener" challenged the lads to demonstrate their Pogo pride in "Pogothons" last summer, by holding their Pogo up in the air as long as they could.

In the first, unbranded phase, Starcom created buzz by seeding the Pogo icon on street signs, T-shirts and chalk art in high-traffic spots. Seven- and eight-second Pogo images were flashed on TV channels MusiquePlus and Vrak, while random MusiquePlus camera pans caught teens holding their Pogos aloft.

Phase two incorporated branding to build up to the "Mega-Pogothon." Sticker poster pads were dropped in



skate parks and basketball courts, which boys then transferred to their skateboards, lockers and other choice spots. A Mini-Pogothon at MusiquePlus was supported by brand videos, VJ mentions and promo spots. All elements drove to the website, where teens could sign up for the contest or play the online game. Live-to-tape clips aired during the Mega-Pogothon and highlights were broadcast post-event.

The Pogothon and online game did the job, bringing the Pogo biz back on track. The effort also won gold at The Internationalist Awards for Media Innovation, was shortlisted at the Valencia Festival of Media and took Gold in SMG's worldwide awards. **MM**

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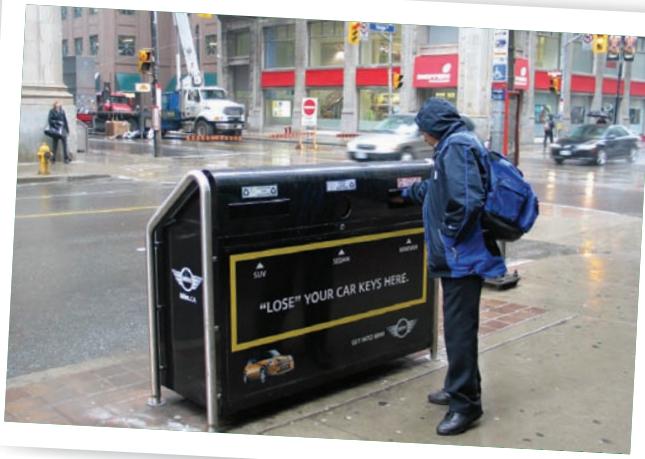
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JAMES READY

LEO B BREWS
CO-OP BEERBOARDS

Heading into high beer season, James Ready Beer wanted a fun way to remind drinkers that its discount Canadian brew was only \$1 per bottle. Building on the year-old "Help us Keep this Beer a Buck" umbrella campaign, James Ready and Leo Burnett Toronto launched an outdoor UGC campaign last summer that split its billboards with beer drinkers.

In the first phase, messaging on billboards divided by a dotted line explained that James Ready couldn't afford the cost of a whole billboard, inviting others to share the space, thereby keeping the cost-per-bottle down. The open call was extended online, in classified-style newspaper ads, emails and in-case newsletters to the James Ready community of beer drinkers. Those who had a message of their own to share with the world could upload images and/or "ad copy" to Jamesready.com.

Phase two took the user-generated element back to the great urban outdoors. The James Ready co-op ads were featured on over 100 unique billboards across 26 markets in Ontario. The helpful fans saw their messages and pictures writ large – from birthday and wedding announcements to band advertisements to less sober group shots of dudes wearing nothing but empty beer boxes.

"We tried to match them up where they lived so they could see their own board and be a hero in their own community," says Leo Burnett Toronto SVP/CCO Judy John. "It was a logistical nightmare for the print production and media, making sure



we had it [right]. You don't want to have a marriage proposal in a different city that your girlfriend is never going to see, or if you're selling generators, you might want it [to run] close by."

By giving consumers cheap-and-cheerful claims to fame in their hometowns, JR extended the buzz throughout the summer and created some solid brand advocates. This year's campaign takes the concept to local radio with a "Share our Radio Space" execution which launched in May, with the first shared spots rolling out this month. The campaign has won a gold Clio, a silver One Show Pencil, two Andy awards and the Obie Best of Show. **CT**

VESPA DENTSU'S SQUAREHEAD STREET GANG



Skinny jeans, Converse sneakers, plaid shirt. This is the uniform for hundreds of guys hanging around Queen Street West in Toronto or Kitsilano in Vancouver. But few have scooter handlebars instead of heads.

A promotion for the new Vespa S scooter line – with its bulky square look evoking the Mod-era styling of the original 1960s model it's based on – eschewed traditional out-of-home media for a street-wise poster campaign.

To appeal to the ad-resistant 25- to 45-year-old segment, Toronto-based Canadian Scooter Corporation (CSC) – Vespa's distributor in Canada – and Dentsu Canada enlisted the skills of Dan Bergeron, a.k.a. street artist Fauxreel. Bergeron designed a posse of "Squareheads," larger-than-life paper cut-outs of hipsters with iconic Vespa S handlebars for heads and pasted them up in trendy neighbourhoods in Toronto, Montreal, Vancouver, Ottawa and Calgary last spring.

The distinctive square headlamp was the only clue to the brand, allowing consumers familiar with Vespa to be the first to know, and for everyone else to discover the link on their own. The media picked up on the hype around the mysterious figures, with articles in mainstream newspapers, TV programs and magazines, as well as a great deal of debate on blogs and websites about the blurring lines between advertising and art.



CSC and Dentsu made the connection back to the brand with print and online advertising, also featuring the gang of four Squareheads. Wild postings boasted headlines like "Holy S," "Are you S enough" and "Revenge of the squares," while street teams handed out buttons and t-shirts. At night, 40-foot-high animated video loops of the characters checking out passersby lit up walls in club districts via projectors mounted on Vespa S scooters.

The effort logged over 1.1 million media impressions, and a 25% jump in total Vespa sales followed the campaign. Best of all, many of the Squareheads are still lurking in clubland alleys a year later – just in time for the characters to make a reappearance in print advertising and non-traditional outdoor this summer. **CT**

FRITO LAY

BBDO'S LOCAL SPUD SHOW

A potato farmer's advice can be very useful...when you want to know about potatoes. When your question isn't of the spud variety, not so much.

To drive home the message that Lay's are made with 100% Canadian potatoes, Frito Lay Canada asked Toronto-based BBDO to come up with a humorous campaign that made "Farmer Joe Oulton" a household name, and that got commuter attention through about 20 national radio spots with a local twist.

In the style of a radio call-in show, "callers" would ask Farmer Joe for driving directions. The calls were city-specific, for example a caller from Toronto asking about directions to Markham or a caller from Calgary lost on the Edmonton Trail. Instead of answering their geo-targeted inquiries, he gives them directions to the nearest farm where Canadian potatoes used in Lay's chips are grown. The spots start with a perky announcer introducing the "show" and close with Joe proclaiming that, "This program was brought to you by Lay's. Simply made, simply good."

"This was creatively a new area for us," says Ian MacKellar, ECD at BBDO in regards to the location-specific script writing. "We've done regional radio, but as far as pinpointing to actual potato farms, this was new."



The call-in show theme launched with TV creative – three 30-second spots that first aired during the Super Bowl depicting Joe at a desk surrounded by barrels of potatoes, answering calls.

When it came to deciding a strategy, MacKellar says that this was clearly way to go. "He's such a genuine character, and I think that helped reinforce what we were trying to get across, which is that this is a simple, genuine food from a simple, genuine company."

The ongoing campaign has Canadians craving chips. According to AC Nielsen data, the potato chip category is up 18% versus the year prior, while Lay's is growing even faster at 26%. And while Toronto residents may still not know if they can get to Highway 7 via Highway 407, at least they now know that potatoes grow in Brantford. **EW**

pot would be hard from the left - right.
 N 1: My daughter had cancer.
 N 2: My daughter had an eating disorder.
 MAN 1: She didn't have much energy.
 WOMAN 2: She didn't have much energy.
 WOMAN 1: The chemotherapy caused her hair to fall out.
 2. Lack of nutrition caused her hair to fall out during treatment she needed.

LOOKING GLASS

DDB'S DISTURBING MESSAGE

Being told that you're fat and ugly over and over again is most people's idea of hell. But for those with eating disorders, this is what's constantly playing inside their heads. That was the insight behind an attention-grabbing radio spot for the Looking Glass Foundation, a B.C.-based non-profit that supports adolescents with eating disorders.

For their first foray into the ad world, the organization turned to DDB Vancouver last summer to create a pro-bono campaign that included four radio spots. One featured a young woman's voice constantly repeating the words "you're fat, you're ugly, you're fat, you're ugly..." with interspersed sentences explaining that this inner dialogue is a reality for those living with eating disorders.

Other spots in the radio push featured two voices, one talking about eating disorders and the other speaking about a common killer disease like cancer. The ads demonstrated that the symptoms for both were often identical, like lack of energy or hair loss, showing that eating disorders are just as deadly.

In developing the strategy, DDB interviewed sufferers of eating disorders as well as physicians and experts. "There is that misperception that an eating disorder is more or less a rich girl's disease," explains Daryl Gardiner, associate CD at DDB. "This whole campaign attempted to change that and to open people's eyes to how severe eating disorders are."

The radio spots were part of a bigger push that harnessed TV, print, online and OOH ads, as well as a guerilla marketing effort that included spools of thread and toothbrushes with shocking stories written on them about how they've been used by people with eating disorders.

The campaign clearly drove the message home. The foundation was able to increase donations enough to purchase a piece of property and inn on Hornby Island, which they are currently renovating to be a new treatment centre set to open January 2010. Powerful stuff. **EW**

BMW CUNDARI'S CAMO VICE COVER AD

Now you see it, now you don't. Like a nocturnal animal, this unusual breed of BMW ad for its 1 Series, given cover placement in the April 2008 issue of *Vice* magazine, only comes out to play in the dark.

Like other nighttime creatures, the ad evolved to better do its job: stalking its 30- to 40-year-old social climbers at one of their favourite nesting grounds – the downtown club and lounge scene. In the absence of light, the smug, creepy looking girl and the *Vice* title disappear, replaced with a glow-in-the-dark ad for the BMW 1 Series, with the 1 appearing where the "I" in *Vice* usually does.

"The strategy for the 1 Series was based on the target audience's desire for short, intense experiences that could appear at various points of their fast-paced lives," explains Robert Lewocz, EVP at Toronto-based Cundari, the agency that genetically engineered this unique "adimal."

Targeting a younger, much less conservative group than any other BMW target in the past, the autoco collaborated closely with Cundari, The Media Company and *Vice* magazine to execute the unusual format.

"To engage this cynical, seen-it-all demographic, a combination of unexpected media, messaging and especially delivery proved to be effective," says Lewocz.

The opportunity to catch a glimpse of this glow-in-the-dark usurper was fleeting. It was distributed only briefly throughout



clubs and lounges in Halifax, Quebec City, Montreal, Ottawa, Toronto and the GTA, Calgary, Whistler, B.C. and Vancouver. But, much akin to a questionable Yeti sighting, it left a distinguishable mark.

"The result was grassroots and blog-generated buzz and well-earned credibility with a new target group," says Lewocz.

The effort is part of a seemingly cover-crazy ad strategy. BMW engineered an innovative inside cover execution in *Maclean's* and *L'Actualité* news magazines this winter, depicting a diesel-powered BMW 3 Series model on a country road. Furthering BMW's fondness for engineering, a tab on the side pulled out a sliding panel that extends the road. The caption read, "You're going to need more road with 240 kilometres more performance in every tank." **JP**

COVENANT HOUSE

TAXI'S HOLIDAY WISHES: NOT A PRETTY PICTURE

Christmas is a time for well-wishing, presents and holiday rituals. Many families partake in one particular tradition: the sending out of Christmas portrait cards. They usually feature mom, dad, kid A, kid B, the dog; everyone's smiling, possibly wearing Santa hats, all coming together to wish friends and loved ones a happy holiday. This, however, is not the case with the "family portraits" featured in ads for Toronto's Covenant House's Christmas fundraising campaign.

The ads, developed to highlight the plight of homeless children over the Christmas season, drew attention to the dangers of life on the street by depicting very uncomfortable kids surrounded by unsavoury characters. Yes, it's safe to say that these portraits aren't Christmas-y at all. They're actually quite disturbing. And that's exactly the reaction that Toronto-based Taxi was going for when it created the campaign for the shelter for homeless kids to highlight a more pressing need for holiday giving.

"It's talking about the fact that if kids are having problems at home and they run away, they are going to be picked up by a new kind of 'family,'" explains Josie do Rego, director of development and communications at Covenant House.

The creative appeared in magazines and on digital signage and transit ads throughout Toronto in November. However, in an ironic turn of events, the creative itself wound up homeless for the holidays as it was pulled from market in December



over feedback from a few Toronto residents decrying the ads as unsympathetic to adult homelessness.

"It had nothing to do with the number of comments – we received more positive than negative," says do Rego. "It was that this particular concern did not align with who we are."

If only the actual problem would disappear so easily. **JP**

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CSPD

WAX REVEALS TRUE PICTURE

Annual reports needn't be dull, needn't be fancy and needn't make you steal forty winks in the office washroom.

The Calgary Society for Persons with Disabilities (CSPD) wanted to show investors where their cash donations were going, so Calgary's Wax Partnership designed an annual report that provided vital business-y details, yet defied the conventional fuddy-duddy report style.

The aim was to illustrate how the CSPD makes a difference and to highlight how it provides special needs communities with resources like a van, which allows freedom from restrictive living conditions. "Every page showed certain things that the money went towards, whether that was food in the fridge or building materials for fixing up the place they live in," says Jonathan Herman, senior graphic designer at Wax.

The design is driven by the copy, which is handwritten directly on the objects in question, and describes how those items assist the recipients. "We wanted the objects to take centre stage and to open the window into these homes," explains Herman who lent his penmanship to the project.

The report started off as "really pretty, in a standard way," and didn't communicate how the donations were making an impact, says Joe Hospodarec, ECD at Wax. Herman and writer Saro Ghazarian suggested that they "elevate the objects" by writing directly on them.

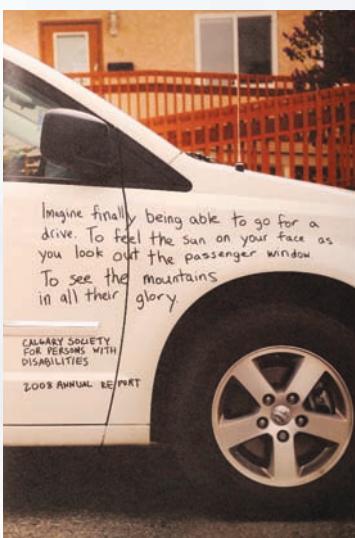
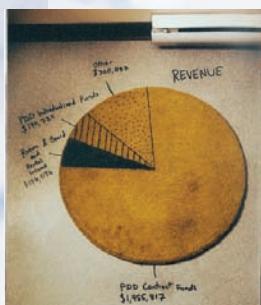
Apparently you can't

handwrite financial details, so the Wax team placed the info on a fax machine print-out – how clever.

"There was such love in the room for this annual report," says Monique Gamache, design director at Wax, when describing the response at the CSPD annual general meeting.

Wax also nabbed a few awards for the project, though we get the sense that it wasn't the awards that made them proud of the report. The impact of the design was so strong that the report is now used as a fundraising tool.

And don't worry, no objects were harmed during the making of this report. (The marker was of the dry-erase variety.) **TW**



NATIONAL BALLET SEAGULL SOARS WITH OCAD

Score one for the ad students! If anyone out there believes mere pupils are not fit for client interaction, the students at the Ontario College of Art and Design (OCAD) have proven you wrong. Last summer, the National Ballet of Canada enlisted five Toronto advertising agencies and one design university (OCAD) to create a campaign for one of their six 2008/2009 ballets. After the hat was passed around the table, the OCAD squad (who playfully refer to themselves as "OCADvertising") drew the John Neumeier version of Chekhov's *The Seagull*.

The goal for the National Ballet was to appeal to a younger crowd without alienating its current audience. "They wanted something different, fresh and cutting edge," explains OCAD advertising program chair Tony Kerr. Ten teams of two students worked on the project, and in the end they produced two ideas that centered on the seagull model. The two concepts were then folded into one origami gull.

When the blue bird was unfolded, it transformed into an interactive flyer with details about the ballet, a text-to-win ticket number and instructions on how to refold the gull. A grueling "foldathon" produced 5,000 seagulls, and the flock was released into Toronto bars, restaurants and coffee shops. The project also integrated a mobile website and 3D chalk art on the streets of Toronto.

To get into the spirit of things, the student teams attended rehearsals of both versions of *The Seagull*. The story itself involves tension between old and new, and an intergenerational love triangle. As Kerr explains, *The Seagull* is a "new form of ballet," and given the emphasis on "new forms," the origami seagull was a perfect device.

"Their ideas were fresh and creative," says Kevin Garland, executive director of the National Ballet of Canada, when describing the abilities of OCADvertising. We here at *stimulant* happen to agree. These students have got a lot of (ahem) gull. And yes, we totally just wrote that. **TW**



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STIMULANT

GO! GO! BREAK STEADY

TAXI VANCOUVER'S BRAINTWISTER

As if all those flares and 1990s – that's a spinning one-handed handstand to you – weren't proof, breakdancers love a challenge. And that's exactly what Taxi Vancouver put to them when they were invited to a Toronto studio for a faux dance audition last fall.

After the breakers had shown the "judges" some moves, they were asked to repeat their routines, but this time while solving a jigsaw puzzle, Rubik's Cube, word game or Jenga tower simultaneously. The actual subject of the film was a real-life demo of Vancouver-based Little Boy Games' *Go! Go! Break Steady* videogame for Xbox Live, which pairs breakdancing with puzzle-solving.

"This crazy combination of breakdancing and puzzles was the thing that made this game unique, and [the developer] had an instant international audience – anybody with an Xbox can download this game – so from a media perspective we thought we [could] do something entertaining online that was also low-budget," says Michael Mayes, CD at Taxi Vancouver.

Created in partnership with Industry Films and director Alex Ogus, the original three-minute film gives a behind-the-scenes look at incredulous, eager-to-please b-boys and b-girls trying to solve puzzles while balancing on their grey matter.

"We thought people would get mad or be confused – we had no idea so many of them would try and do it," admits Mayes.



The video was hosted on Gogobreaksteady.com and optimized on YouTube and other video-sharing sites, as well as seeded to videogame and breakdancing blogs and communities around the world – just in time for the holiday season. Three 30-second product-focused spots aimed more squarely at the gaming consumer gave the game another leg up early this year.

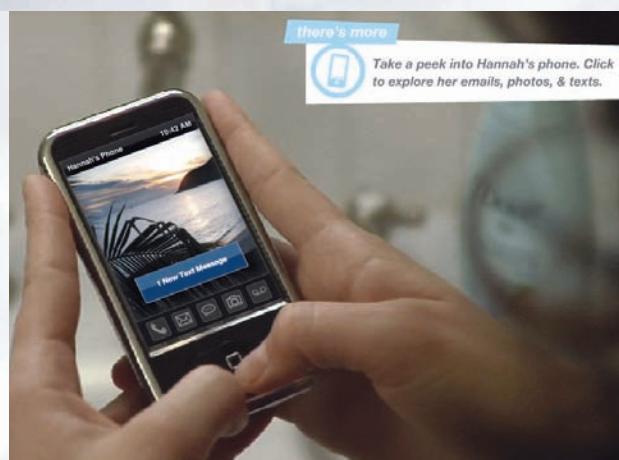
Now if we could just master patting our heads and rubbing our bellies at the same time... **CT**

DOVE OGILVY WAKES UP 20-SOMETHINGS

You wake up late on your sister's couch with a pounding headache and wearing yesterday's outfit. If you can relate to this scenario, you're probably a 20-something woman, the target audience for Unilever Canada's interactive web video "Waking Up Hannah."

Created last October by Ogilvy & Mather Toronto and the Barbarian Group, the video, hosted at Wakinguphannah.ca, promoted the launch of Dove's new Go Fresh product line of soap, shampoo, lotion, deodorant and body mist. After watching an introduction, users could determine how sassy protagonist Hannah went about her day, whether her actions were "calm," "energizing" or "refreshing," in keeping with the three Go Fresh scents. Users clicked on multiple Hannahs to uncover a total of 19 storylines and seven possible endings. They also got a peek at her email, voicemail, text messages and photos.

Touted as the world's first interactive romantic comedy – complete with blind date, bossy sister and slave-driving boss – the film is Dove's first effort to reach out to the demo. Unilever Canada has had great success in the past reaching out to young girls with the Dove Sleepover for Self-Esteem program (now in its second year) and to 50-plus women with *Body & Soul*, a play written by award-winning Canadian playwright Judith Thompson and performed by women with no prior acting experience.



Sharon MacLeod, marketing director for Dove and skin care at Unilever, said digital media was the obvious choice for this target group. "We know that she is certainly online more than she's watching television, so we wanted to go to her, and we felt that would be the most compelling way to engage her," she says. "In the digital world there's just so much you can do, well beyond what you can do in traditional media."

In six months the site received 270,750 visits, and users spent an average of over three minutes watching Hannah make the best of a bad morning. Among women who saw the film, 56% said it made Dove more appealing. And Unilever exceeded Go Fresh sales targets by 48%. **CT**

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SUBARU DDB'S SUMOS GET SEXY

From the opening guitar riff of Electric Six's song "Danger, High Voltage," they have you. As quick cuts reveal a mud-caked Forester, six bucket-toting sumo wrestlers stride through the shot. They move slowly, but the Subaru sumo carwash is anything but slow. As soapy sponges collide with sumo faces and giant bellies flop against passenger side windows, you quickly realize that what sets this spot above the car ad fray is the precise use of humour. This is pure viral-grade mini-film entertainment that never resorts to winding-road curve-hugging beauty shots.

DDB Canada's CD Andrew Simon says that the inspiration for the spot came from "the guts of the car itself." They took a close look at the competition and realized that they needed to position the Forester as a vehicle sexier than the rest. And, quite simply, they needed to make sure that people could see the car, so although the sumos are the de facto stars, the SUV is in almost every shot.

When the agency set out to change the face of Subaru's advertising, they hired director Jorn Haagen to visualize the tagline "Japanese SUVs just got a little sexier." Haagen clearly missed the "little" part, but the 60-second sumo spot quickly went viral, garnering over 700,000 views online. "Subaru's reputation was for great cars that were kind of boxy," says Don Durst, SVP sales and after sales at Subaru, "so that's where the idea of using 'sexy' came about." Subaru wanted something risky and unique for the auto category, and they landed on an inimitable formula to reposition their Forester line.

The campaign also included print, radio and an online component that allowed you to do your own photo shoot with a sumo. All of this helped to smash sales records for both the Forester and the overall Subaru brand, driving its share of the Japanese SUV market up 5%. The successful campaign is now enjoying an extended print run expanded to other parts of the Subaru brand, proving once and for all that nothing can sell a car like a large, soaking wet, near-naked man. **SS**

NFLD TOURISM

TARGET TRULY TRANSPORTS YOU

Canadians are used to looking outside their borders for the kind of awe-inspiring, life-changing holiday destinations that set hearts pounding and spines shivering. St. John's, Nfld.-based Target Marketing set out to bring those shivers home with new additions to the "Find Yourself Here" campaign, first introduced in 2006, for the Newfoundland and Labrador Tourism Board.

The three new spots are truly the art of ad filmmaking at its best. Directed by Alar Kivilo, they focus on the spectacle of the fjords in Gros Morne National Park, Newfoundland's unique heritage architecture and the L'Anse aux Meadows national historic site – North America's only authentic Viking settlement – and seek to prove once and for all that there is no place like this anywhere else.

"Most tourism advertising is very linear, an inventory listing of things to see and do," says Target president Noel O'Dea. "Our deep feeling is that tourism/place advertising should express and evoke the deep emotions and authentic 'feeling' of what it's like to be in the place."

These slow-paced, beautiful and big-screen-worthy 30-second spots concentrate on the spectacular places that make Newfoundland a unique haven for vacationing. In the L'Anse aux Meadows spot, a group of wide-eyed children peer over a rock at the site as the



eerie voices of ancient Viking seafarers whisper in their ears, transforming the rugrats – and the viewers – into the "fearless warriors, out to discover a new world" who once settled here. With this kind of rich, cinematic fodder for imaginary friends, who needs Disneyland?

The campaign also included out-of-home components such as a billboard along Toronto's Gardiner Expressway, where commissioned artist Cam Mahy taunted gridlocked commuters with a coastal scene that unfolded over three weeks. The program also featured sponsored air-quality reports for folks in Ottawa and Toronto, driving home the luxury of Newfoundland's clean, smog-free air. As O'Dea points out, "Our job is to lay out the bread crumbs of the story so viewers can make their own discoveries about this land where the painter's light is never flat." **CT & SS**



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WARNER MUSIC
CANADA

BC DAIRY DDB'S DIY TEEN MILK CRED

A bald eagle with a self-esteem problem gets a verbal lashing from a smack-talking goldfish. A family of Russian nesting dolls – some more portly than others – meets a tragic end. And a pair of flatulent Lego bachelors have a contest of stink-tastic proportions. The moral of every story? Must drink more milk.

Welcome to "Milkvids" – a collection of 14 animated videos created by DDB Canada's Vancouver-based online and interactive division, Tribal DDB, for the BC Dairy Foundation. Eight of the vids appeared only online on YouTube and



Mustdrinkmoremilk.com, while six others are running on B.C. television and in cinemas over a staggered three-year schedule starting last June.

Designed to boost the drink's credibility among young people, the quirky campaign focuses on the potentially dire consequences of not drinking enough of it. "The strategy was to talk about the benefits of milk without preaching," says Cosmo Campbell, CD at Tribal DDB.

In the first phase of the campaign, the TV spots drove to the YouTube channel where teens could watch the edgier digital short films and post their own milk videos to win monthly prizes. "We purposely chose an animation style that was a little cruder but still had that cool factor and would allow the public to get involved and create their own material," says DDB Canada CD Dean Lee.



Over 50 videos were uploaded and more than 100,000 people have viewed the films. In January, two grand prizes were awarded: the People's Choice award to the user-generated video with the most views and Most Creative video selected by an industry panel.

The campaign also targeted youth on the streets and at high schools, colleges and universities via events, contests and promotions. T-shirt giveaways with graphic expressions of "must drink more milk moments" spread the word old-school viral style.

Fresh online and guerilla activity to complement the "More Milk" mission will launch late this summer. **CT**

WAR CHILD JOHN ST.'S KILLER VID

Canadians consider themselves more-active-than-thou when it comes to charity donations and volunteering, but statistics show otherwise. In its work to aid the approximately 300,000 child soldiers fighting in 19 armed conflicts around the world, War Child Canada wanted to change that with a simple position: if you're not taking action, you're making things worse.

War Child Canada and Toronto agency John St. took a satirical approach aimed at galvanizing young Canadians into action. A two-minute viral video depicted a soccer mom donating weapons and grannies knitting balaclavas to "help the child soldiers." The ironic video – which was also cut into 30-second TV spots – gained over 100,000 hits within the first two weeks. It became the top featured and top favourited on YouTube, and was the sixth most discussed non-profit video of all time in Canada.

The integrated campaign centred on a website, Helpchildsoldiers.com, which featured facts on child soldiers, a petition to increase government aid funding, as well as printable posters, badges, stencils and wallpapers that visitors could use to spread the word. The posters, with statements like "War is for kids" and images of bullets in crayon box camouflage, were also distributed as wild postings in cities.

Social media also played a role in the campaign. John St. sent "knife donation boxes" to activists and influencers



who then blogged about it, resulting in 17,689 referrals to Helpchildsoldiers.com and 1,667 comments on YouTube.

As well as the usual goals of spreading awareness and raising funds, the non-profit's aim was to build a database of potential volunteers and activists among the 22-to-35 demo. "If you sign up for a charity between the ages of 20 and 30, generally that is your charity or one of your charities that you'll stay with," says John St. co-CD Stephen Jurisic.

Since the launch, War Child has seen over 12,000 new memberships, an 80% increase in new volunteers and a 50% increase in donations. The org is currently planning the 2009 campaign. **CT**

DORITOS GURU GIVES 1% OF CHIP SALES

Thanks to Frito Lay and eight university students from Montreal, Canadians have their very own brand new Doritos flavour: Scream Cheese.

The mystery chips first appeared on store shelves in plain white bags emblazoned with big black question marks and a challenge: name the flavour, create a 30-second TV spot to promote it and win a one-time \$25,000 cash prize plus 1% of the product's net sales from here to eternity.

"When we first started this I thought the biggest motivator would be fame, simple as that: you would get your name out there and get your ad on TV," says Ian MacKellar, ECD at BBDO Toronto, which collaborated with digital agency Proximity Canada, media agency OMD and promotional agency Capital C, all of Toronto, on the Guru project – the first of its kind in Canada. "The \$25,000 was a nice incentive, but I think people really got excited that, forever, they will own a piece of this brand – and get paid for it."

The contest was teased with a TV spot developed by BBDO, "Talking Toys," during the Super Bowl. By the March 18 deadline, over 2,100 entries had been uploaded to Doritosguru.ca, and were then sifted through by a panel of celebrity judges, including Toronto Raptor Chris Bosh, to select the top five finalists. The Doritos-eating public then had less than two weeks to vote for their favourite. The winner was



revealed during MuchMusic program *MuchOnDemand* on May 1, after which point the new brand rolled out.

The winning ad depicts people conducting ordinary conversations – on the bus, at the dinner table – at an unnecessarily high volume, as if they'd spent hours listening to death metal, or in this case, eaten a bag of Scream Cheese Doritos. The ad ran for three weeks in May, and the new packaging hit stores last month.

A spokesperson for the gang of eight winners, who have a fledgling production company called Boo Ya Pictures, says the storyline was inspired by "rock 'n' roll and deep anger management issues." They will use the \$25,000 cash prize to finance their first full-length feature film, and their story will also be featured on the packaging. **CT**

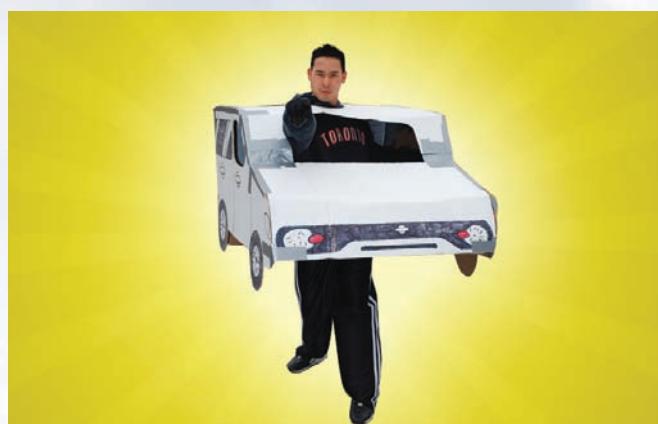
NISSAN CUBE CAPITAL C AUDITIONS CREATIVES IN SOCIAL MEDIA-ONLY CAR LAUNCH

To sell cars these days, you need to get creative. This is the message behind Toronto-based Capital C's "audition" program for the Nissan Cube, which is being hailed as the first-ever social media-only launch of a car.

To find the target for the quirky, asymmetrical "mobile lounge," Cap C headed out to hotspots and tattoo parlours across Canada in search of the so-called Creative Class – the "graffiti artists and disc jockeys and dancers and such" who live by their art – and invited them to vie for a chance to audition to win a Cube.

The 7,600 creative types who signed up for the first round were then whittled down to 500, who have since been "auditioning" for one of 50 new blue Cubes. At Hypercube.ca, each contestant has a multimedia "canvas" which can be decorated with images, video, audio, text and of course, links to websites, blogs, YouTube and MySpace pages, all in the pursuit of the car – and all without a dollar spent on media. Sean Williams of Thornhill, ON, a.k.a. Cube Man, posts daily videos of himself wearing a cardboard Cube costume through the carwash, on the subway and anywhere he can catch the attention of the local news.

"If you track the buzz metrics on the web, this thing is consistently at the top," says Capital C CEO Tony Chapman, adding that 61% of traffic to the site is referred, or driven by, the finalists themselves.



The winners will be determined through a combination of public votes (150,000 at press time) and celebrity jury, and their work will be showcased at presentation events in Toronto, Vancouver and Montreal on June 17.

"The old model was, 'I will be in absolute control of how my car is presented to the public for the first time, I will have the perfect 30-second ad,'" says Chapman. Bye-bye winding road, hello Cube Man. **CT**



NOT YOUR TYPICAL CITY ESCAPE

“Escape from City 17 – Part One” is the first in a series of Half-Life-inspired shorts from Torontonian film directing-producing duo David and Ian Purchase, a.k.a. The Purchase Brothers. The YouTube short, initially intended as a spec piece for the bros’ portfolio, got 1.5 million hits in three days and two million in the first week, earning it the title of #1 top-rated YouTube video of all time in one day. Not bad for a DIY project completed on a minuscule budget of \$500, and on which the bros performed all filming and post-production duties.

They’ve also created their answer to “Happiness Factory,” dubbed “Coke Babies,” in which giant floating Coke cans descend on North American cities. The SF sensibility and mass-media voiceovers walk the line between utopian wonder and dystopian panic – which is quickly becoming the bros.’ signature style. At press time, part two was due out any second.

www.purchasebrothers.com



THIS MEETING SUCCS

We’ve all been there – sitting in a constant stream of meetings called by overzealous managers, with no time to actually work till after six. Louis-Thomas Pelletier, co-CD at Montreal-based agency collective Sid Lee, and designer Gabrielle St-Pierre have created a solution for meeting-itis with the Slightly Uncomfortable Chair Collection.

All six – descriptively named Gottago, Rockoco, Space Invader, Sugar Fix, Wallet Factor and Talking Head – were exhibited at the gallery at SL’s new Amsterdam office in January. They’re currently in talks with various furniture makers to produce the series for niche markets by the end of this year. And when we say niche...

www.sidleecollective.ca



ADLAND STRIPPING

Call it obsession or call it therapy: Jamie Lurette and Graham Mutch, a creative team at a large, unnamed Toronto advertising agency, spend their spare time creating an online comic strip about, yes, a creative team at a large, unnamed Toronto advertising agency. *Words & Pictures* has been up every Monday since August 2005, taking aim at clients from Ashley Madison to UNICEF. Industry personalities are fair game too – everybody from Neil French to Ogilvy’s Tim Piper gets a loving smack – but not all of Lurette and Graham’s 200,000 readers in 53 countries are in the biz. (Thankfully. That would be like an ad-zombie global takeover.) The backlash? Nah, says Lurette, who with Mutch was a Cannes finalist in 2006 and 2007. “Considering our inability to self-censor, the feedback has been overwhelmingly positive.”

www.wordsandpicturesonline.com



MY FACE, YOUR SHIRT

Toronto-based Joy Apparel is the brainchild of artist Jeff Woodrow, who combines social activism with hipster fashion. Here’s the deal: you buy a t-shirt featuring the hand-drawn portrait of a random stranger, which earns you the chance to upload your own headshot, which Woodrow converts

into a sketch for some other random stranger to wear over his or her heart. Except you’re not strangers anymore: each one-of-a-kind, customizable shirt comes with a card that tells you the person’s name, where they’re from and their passion in life. All shirts are sweatshop-free and 5% of profits go to charity. And word spreads fast: after Joy was featured on *stimulant*, Woodrow was contacted by Dentsu Canada, who were so inspired by the idea they offered to help out with some pro bono branding and web design. Now Woodrow is taking his show on the road to music festivals across Canada in the hopes of putting some faces to the faces on his shirts.

www.joytshirt.com

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MCDONALD'S BIG BEAN BLITZ

BY JONATHAN PAUL

McDonald's isn't normally

known for its coffee. It was hoping to change that with a blitz featuring free morning java.

The campaign kicked off on April 13 with national TV, OOH, radio and online ads teasing the giveaway, which began April 20 and ran until May 3. Developed by Cossette Toronto, the national effort aimed to re-engage people with McDonald's premium roast brand – now produced using a new brewing process.

"The line, 'Let's start fresh,' was an apt way to encourage consumers to take a second look and try it," explains David Daga, VP group convergent CD at Cossette Toronto.

Cossette's regional offices developed local stunts. Prime Marketing worked with The Lab Foundation in Montreal to organize skywriting promoting the initiative. Cossette Toronto scattered tall, steaming cups of McDonald's coffee around the city, and erected a superboard featuring a giant, 3D steaming cup of joe.

In Vancouver, Cossette West ran ads in commuter daily *Metro*, and created OOH executions including a streetlight dressed up like a coffee carafe pouring its contents into a cup. A fake sleep-walking stunt in Edmonton had actors dressed in PJs carrying teddy bears.

"Free is the ultimate thing that's going to drive people to change their routine, so we just had to break through the clutter a little bit more," explains Rob Sweetman, CD at Cossette West.

We asked **Kristian Manchester**, associate CD at Montreal-based Sid Lee and **Lawrie**

Ferguson, SVP marketing at Vancouver-based Coast Capital Savings, to weigh in on whether the McDonald's coffee campaign hit the spot.



OVERALL STRATEGY

Ferguson: The positioning line, 'Let's start fresh,' spoke clearly and directly to the re-engagement goal and the free coffee was a great call to action. I'm somewhat sceptical that consumers would change their habits and behaviours over a more sustained period as a result of stopping in for a freebie coffee. In terms of timing, the campaign hit the ground at the perfect moment. With the uncertain economy, consumers continue to question every cent they spend and cut where they can – especially when it comes to the 'perks' such as a morning Starbucks.

Manchester: I like some of the work in this campaign. The bean counter transit shelter coming out of Vancouver is my favourite. I just wish more of the creative was up to this level. Overall I find the work to be inconsistent in delivering the 'Let's start fresh' strategy, and wish there was more of a big idea driving the campaign.



Above: the bean counter TSA in Vancouver. Below right: an online user-generated mug shot contest.

NATIONAL CAMPAIGN ELEMENTS

Ferguson: The mass campaign elements were clear, consistent and integrated. The emphasis on 'free' delivered a strong call to action, which likely translated into trial. The secondary copy around the product benefits, such as premium roast, Arabica beans and full bodied flavour – the key reasons that people would continue to buy the coffee after the trial period – were rather rushed.

Manchester: This is probably the weakest area. While some of the OOH is somewhat innovative, like the steam from the billboards, the TV and radio spread the same joke too thin. The online component with the user-generated mug shots has a nice angle but is disconnected with the rest.

REGIONAL CAMPAIGN ELEMENTS

Ferguson: I enjoyed the regional executions – certainly creative and eye catching. The Vancouver-based work was particularly strong, with the giant coffee pot on the light standard, the coffee stain print ad and the TSA with coffee beans that depleted as the promotion advanced. This creative delivered on intrusiveness, and I'm sure the light standard stunt and TSA garnered some free PR. The work done in Edmonton and Montreal certainly gets innovation points, especially the Montreal skywriting stunt. It did a wonderful job in tying together elements of vintage and viral marketing. However, I'm not certain about their effectiveness in terms of intrusiveness.

Manchester: There are some great executions from Vancouver. Again, the bean counter is by far the best, nailing fresh and creating a sense of urgency about the limited-time free coffee offer. In the cash-strapped world we're living in it also feels very timely. The coffee pot lamppost is striking enough to hold its own and create some buzz, but then the executions start to get a little messy. There was a valiant effort put into the skywriting viral from Montreal, but this feels disconnected from the rest of the creative.

When you've got a brand like McDonald's and this many media dollars, I think it would have been a good idea to put on a pot of coffee and fight a little harder for the creative.



The creds advertiser: McDonald's Canada **agency:** Cossette **National/Toronto:** **CDs:** David Daga, Matthew Litzinger **copywriter:** Sean Atkinson **AD:** Shawn James **West:** **CDs:** Rob Sweetman, Bryan Collins **copywriter:** Brent Wheeler **AD:** Eric Arnold **Montreal:** **project manager:** Pierre-Mathieu Roy, Prime Marketing **creative strategists/producers:** Patrice LaCroix, Pascal Beauchesne, Lab Foundation

LEXUS RX'S

TOUCH SCREEN TOUCHDOWN AT AIRPORT

BY JONATHAN PAUL



International Airport, encouraging travellers to both look and touch.

The installation, which first appeared at the bottom of the escalators in Terminal 1 in February, was built around the idea that Lexus introduced the luxury crossover category with the first RX over 10 years ago. So, under the tagline, "Reinventing the vehicle that invented it all," the RX was surrounded by touch screens that allowed passersby to touch, feel and interact with its advanced features, engaging an elusive target in a place where they actually have some downtime. Conceptual sketches of the vehicle's key features provided the backdrop. And to take the notion of reinvention even further, Dentsu made the vehicle itself interactive, turning one of its windows into a touch screen, a first in Canada.

"We didn't want to just drop a car into an airport," explains Stephen Kiely, account supervisor at Dentsu. "Other manufacturers have done that. We're Lexus, we're advanced and we wanted to take it to a whole new level."

To facilitate the technology, the agency worked with Toronto-based Gridcast, who set up a 3M-developed, high-contrast rear-projection film adhesive inside the RX in order to make the touch screen appear on the vehicle's window. Over a six-week period, the installation garnered over 64,000 interactions, and during its 13-week stint at the airport it was seen by over 1.3 million people. ■

NISSAN CANADA PIMPS RIDES WITH AUGMENTED REALITY

YOUR GOOD DECISION



Nissan Canada is enhancing the online experience around its spring "Good Decision" campaign, allowing microsite visitors to take online car customization to another level.

Nissangooddecision.ca, which was created by TBWA\Toronto, uses augmented reality technology to enable users to personalize a Nissan. They complete a quiz and then peep into a 3D environment featuring their Nissan, which appears to leap right out of a printout that they hold up to their webcam.

"Nissan is a technologically-savvy brand and you want your communications to reflect that," says Richard Phillips, group account director, TBWA\Toronto.

As an added incentive, people can bring their printout and unique URL to a dealership for an offer of 0% purchase financing. The site, launched April 22, is being promoted using newsprint, FSIs, online display banners and through Nissan.ca. ■

71

BY MIKE FARRELL

This is the percentage of nine- to 13-year-old Canadians who answered "I do not play videogames" in a recent survey. If you're looking at males only in this age bracket the number goes down to an infinitesimal 1.2% (12.9% for female tweens) and, looking at the entire nine- to 34-year-old spread, we see basic engagement levels of 75%.

Ladies and gentlemen, effective immediately, please banish any lingering assertions that videogaming is still some sort of bastion for a "certain type of young person." It's about as bonafide a mainstream diversion as can be found in contemporary society. Yet, for those striving to weave communications goals into a pop cultural landscape, it's still treated as some kind of weird and foreign place by many of our kin. The pop heft of gaming is, quizzically, absent from the strategic vision of so many campaigns, despite the fact that the demographics and psychographics gaming now represents are just about as diverse as the population itself.

What's up with that?

Whatever the reasons, and there could be many including the dominance of "casual gamers" and the genre still skewing male, I think the answer lies mostly in a still-persistent misunderstanding of the genre.

This attitude is surely going to change as the lines continue to blur between consumer and creator, the imagined worlds of Hollywood and the imagined worlds of gaming, and between the "virtual" and the "real."

Boot up and enjoy.

Editor's note: Stay tuned to MediaInCanada.com for Youthography dispatches from the gaming event of the year, the E3 Expo in L.A., in early June.

This "statsthought" gleaned from "Ping" – Youthography's quarterly national study of Canadians aged nine to 34 – was culled from a survey fielded in winter 2008 with 2,204 9 to 34 year olds; regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com.

STATSTHOUGHT



NEXT MEDIA STARS

With the help of top brass at media agencies across the country, we uncovered the brightest young media minds – the next-gen strategists and planners who are breaking new ground, taking campaigns to the next level and delivering results. Last month we revealed the first four finalists, and now we present the rest of the best. The Next Media Star winner will be chosen by our Media Agency of the Year jury and announced in our November issue



Going after gamers

Ryan Menezes, digital strategist, M2 Universal

Claim to fame

Unlike other real-time strategy (RTS) games that are created for a PC then later adapted for a gaming console, *Halo Wars*, the latest installment of the first-person shooter trilogy, was created explicitly for Xbox 360. In a campaign for the game launched in March, the objective, says Ryan Menezes, digital strategist at M2 Universal, was to appeal to console players and *Halo* fans, and also convince hardcore PC RTS gamers that Microsoft's *Halo Wars* is a worthy buy.



"Our strategy was to create mass awareness and excitement by leveraging the *Halo* reputation and also outlining *Halo Wars'* differentiating factor [as the] first-ever strategy game created exclusively for the Xbox 360 console," says Menezes.

In order to reach the 13- to 34-year-old male target, the campaign spanned community-oriented gamer sites with attention-grabbing ad units and advertorial content. A custom, over-the-page ad unit on Giant Realm, a New York-based network of websites that reaches hardcore gamers, generated more than 59,000 visits to

the Xbox site, resulting in a CTR of 1.3%. About 400,000 gamers viewed the *Halo Wars* video, and 2,275 entered a contest for the game. As well, a custom catfish re-skin unit (which expands on the page from the bottom up and splits open) was placed on Gamerevolution.com, chosen because of its community elements like blogs and forums that could influence buzz around the game.

"Gaming is something that's entirely dependent on community, and people talking about your brand and how good the game is," says Menezes.

Working on the Microsoft account has also given Menezes a chance to develop social media and user-generated content executions. Last year, he worked on role-playing game *Fable II*, which already boasted a television creative with a very finite message: that every choice has its consequence. The strategy was to assimilate this message with ad units that allow users to answer a poll that decides if they are destined to be good or evil, explains Menezes.

The poll, which was executed on UGO, VideoEgg, Gorilla Nation and Branchez-Vous networks, was considered a success, with about 153,000 people responding through UGO.com and about 25,303 through Gorilla Nation's networks alone.

Gamers could also determine whether their demonic or angelic side ruled on Facebook. Through an application developed by Vortex, users could take a short profiler quiz to determine their alignment between good and evil. The app also included a game that had users rally five friends as a team in order to win.

BY MELITA KUBURAS

"We made sure that the application was extremely detailed and strategic in order to appeal to our target's behavioural insight – enjoying the thrill of solving mysteries," says Menezes. More than 24,580 users engaged with this application within the month of the campaign (Oct. 20 to Nov. 16, 2008), which led to incremental newsfeed stories and notifications.

About Menezes

Menezes, 22, was born and raised in Mumbai, India, and completed high school in Scarborough, Ontario. He attended Centennial College for advertising and, from the very first year, Menezes says he knew that media is where he wanted to be. Hired within two months of landing an internship at M2 Universal, where he's been for about a year and five months, Menezes has seen the team grow from about half a dozen members to more than 20, and he says he loves the thrill of working in such a fast-paced environment.

"With digital media, the challenge is to keep the same pace as our target audience we're trying to reach and, whenever we can, be one step ahead."

How do you understand/infiltrate the gaming community?

"The gaming community is vibrant and energetic. They pride themselves in freely expressing opinions through forums and blogs. This makes it easy to comprehend what's hot by regularly checking up on blogs (like Kotaku.com) and listening to gaming podcasts (like 1UP.com) that talk about upcoming games, game reviews and initial community buzz."



Driving interactive digital

Min Ryuck, interactive communications manager, Dentsu

BY JONATHAN PAUL

Claim to Fame

When Dentsu Canada helped launch the Lexus IS F in March 2008, their challenge was to position the IS series in the performance segment – its first foray into the category. To target younger, luxury-buying auto enthusiasts, Lexus had to make a splash to build wider appeal for the brand. So, Min Ryuck, interactive communications manager at Dentsu, decided to steer the interactive portion of the campaign in a new direction, driving Lexus into the mobile space for the first time.

The creative work focused on what the IS F's packing under the hood, with visualizations of its performance engine showcased in the campaign. The effort consisted of a mobile site and ads, and mirrored a digital strategy including a website, full-page takeovers on major car sites and portals like Sympatico and Yahoo, and video placements. Ryuck and her team used Lexus' foray into mobile to learn about consumer behaviours and perceptions towards media placements in the space.

"[The mobile component] was a great way for us to test the medium given the assets that we had from a creative standpoint," explains Ryuck. "We found that the videos [of engine visualizations and the IS F on a racetrack] were a key highlight and helped to elevate how long and how many pages within the mobile site people would interact with, which was a key insight for us in terms of learning."

The campaign resulted in increased traffic to the website, with the mobile component exhibiting performance

106% higher than traditional online display advertising.

It's just one of the innovative interactive efforts that Ryuck has managed. She also adeptly tapped social media for Canon Canada's "Tell Your Story" campaign in February 2008, to create emotional connections with the brand's point-and-shoot cameras by embracing people's propensity for sharing stories. Ryuck leveraged sites like Facebook and YTV.com with content based on photo stories, such as the story of a child's

first snowball told through a series of snaps, to reach the key target of mothers, tweens and photo enthusiasts.

It all drove aspiring photographers to the Canon website where they could upload photos and create their own stories for the chance to win a Canon camera or printer. Contest pages were also run within sites like Todaysparent.com and Chatelaine.com,

and the best photo story submitted was used in a Canon ad. The effort earned a Direct Marketing Association Best of Show award and a Gold for Best Integrated Campaign.

In June 2008, Ryuck spearheaded a successful initiative for Scope. Her task was to extend the brand, a staid product, from the traditional female target to 18- to 34-year-old males.

So, armed with the insight that fresh breath is top of mind when meeting new people, Ryuck again targeted online social settings with content driving back to Scope's website Testyourbreath.ca, which let visitors test the noxiousness of their breath by typing in what they had eaten that day

and then seeing the results on a metre that ranged from head explosions to rhino poop. The online destinations included nightclub websites and social networks like Facebook, on which sponsored stories (interactive banner ads) that drove back to Scope's website were featured in targeted newsfeeds.

"The strategy was to seed the website into blogs and into other ad community websites to get people to the site virally with no media support," says Ryuck.

The campaign resulted in a 118% increase in traffic on the Scope website and over-delivered on impressions by 148%.

The rundown on Ryuck

Digital wasn't always Ryuck's bread and butter; it was something she fell into. Ryuck, 29, graduated from York University with a bachelor in administration specializing in marketing and economics and began working in telecommunications on direct marketing campaigns. She eventually landed at Wunderman as a media coordinator, where she worked for five years on clients like AT&T, Ford, Microsoft and Kraft, again in direct marketing.

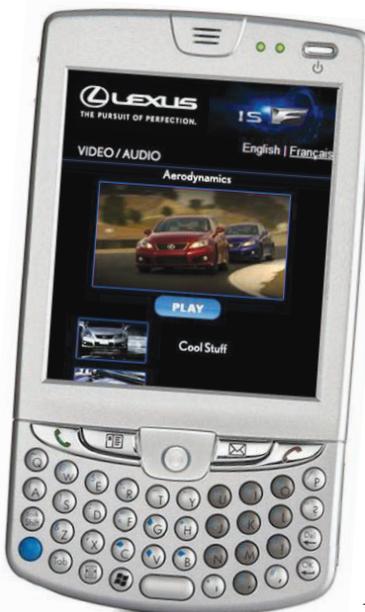
It was at Wunderman where Ryuck first dipped her toe into the digital pool and that experience ultimately led her to her current role at Dentsu, where she started working on the Toyota and Lexus accounts over three years ago.

"They didn't have an interactive department so I started doing all of the interactive communications planning for Toyota, Lexus, as well as Canon, P&G and basically every other client that we have," explains Ryuck.

The rest is history.

How do you go about improving on your past campaigns?

"With my clients it's always, 'we need to test this,' because otherwise, if you don't test it, your competitors will. And they'll be way ahead of you in terms of how you're communicating with their consumers. So for me, testing new things is how you're going to get your learning and improve on campaigns."





Savvy hyper-targeter hits her mark

Meaghan Stafford, senior account planner, Initiative

Claim to fame

This spring, commuters riding through Chinatown on Toronto's Spadina streetcar may have noticed Capital One ads with take-one pads attached to the board. The execution, implemented by Meaghan Stafford, senior account planner at Initiative, is part of phase two of Capital One's first ethnic plan, initially launched in October 2008 with the objective of acquiring new customers with a campaign that was repeatable and scalable.



The campaign is for a guaranteed approval credit card that Capital One designed specifically for new Canadians, to help build a credit history.

"We're including elements that we haven't used before," says Stafford about the second phase, which ran

from February through April. Those elements include partnering with Golden Eye Cinemas to run pre-movie ads before Bollywood films, as well as looping ads on LCD screens in the Toronto and Vancouver theatres and POP in ethnic grocery stores. Inserts were placed in ethnic publications, as well take-one pads on geo-targeted transit routes that service Chinese and South Asian communities. The new phase also includes radio and TV ads on OMNI Television and Asian Television Network, Stafford explains.

In a comparable hyper-targeting approach, last summer in a campaign for Maple Pictures' Season 1 DVD release of *Mad Men*, Stafford advertised to people who would perhaps see themselves in the show – the ad industry. "We utilized a combination of e-newsletters in [ad biz publications], as well as websites that were relevant to the nature of the show," she says.

Along the same lines, in promotion of the movie *Synecdoche, New York*, which was adapted from a play about a theatre director, Stafford helped place ads on theatre ticket and play pages on online networks like *Theglobeandmail.com* and *Ticketmaster.ca*. "With a limited budget we were able to geo-target the cities we were releasing in," says Stafford.

About Stafford

The advertising and media sales Humber College grad joined Initiative in the summer of 2004, and started working on Kellogg's, as well as Holt Renfrew, H&M, Starwood Hotels and the Toronto Zoo. Stafford, 25, became a senior planner at the end of 2006, and in '07 began to work in communications planning. "I learned to identify the true insights into a brand's customer and find out what makes a motivating and lasting connection," she says.

What media platform do you think is most underrated?

"I love magazines. I think there's such a personal attachment between a consumer and their favourite publication. If we can really tap into how to speak with them in their environment, [that] is probably something that's a little more underrated than we think."

Is there uncharted territory within the mag platform?

"The idea of having true content without the caption 'advertisement' across the top of the page. If there's a way that's really meaningful and relevant to a consumer that also creates a synergy between a title and brand, I think that's definitely a new territory." **MK**



"After I'm finished with him, he's going to have more dimples than a Titleist."

— Nick Asik, *Taxi*

There's a score that needs to be settled at the 2009 Ad Rodeo Golf Tournament. Mark June 24th at River Spirit Golf Club on your calendar and help support your Calgary Advertising community.

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AD RODEO



Building new connections

Brian Chan, strategy supervisor, Starcom MediaVest Group

Claim to fame

It's quite an about-face to shift media gears from promoting the cool strut of Johnnie Walker's Striding Man to the boisterous bounce of Tony the Tiger. But Brian Chan's devotion to connecting consumers with brands in innovative ways is evident in both, starkly different campaigns.

In partnership with Corus Television's YTV, this April Kellogg's Frosted Flakes launched a four-phase program focused on inspiring kids to get outside, get active and have fun through sport.

Several challenges presented themselves with the campaign, says Chan, strategy supervisor at SMG, not the least of which was trying to get kids to play outside while targeting them where they spend most of their time – in front of the television and computer. The plan was to motivate kids to get active through an online sports portal that would give them some cool, sporty ideas.

"One of the things that we discovered when we were doing our plans for digital was that there were not really any high-traffic kids sports portals out there," says Chan. So for the program they built their own hub called "Show Your Stripes League."

Through each sports phase in the year-round campaign (hockey, soccer, basketball and the final one to be chosen by the kids) the site hosts video, games and printable instructions on new activities they can try. Each weekend a young sports reporter, selected by Chan, is on the scene with new challenges that viewers can attempt too. The segments are broadcast on YTV's Saturday morning cartoon block The Crunch, as well as online.

"This is one of those areas where we got to play so many different roles," says Chan. And wearing different hats – from event planner to casting panelist to "brand custodian" – is what he likes about the job. "I think that's what makes the industry exciting, but it's also something clients and other stakeholders need to realize as well. It's a lot of extra work," says Chan.

Chan has a background in theatre production and visual arts. He had a chance to apply some of his natural creativity last Chinese New Year on the award-winning Johnnie Walker campaign that promoted the Diageo-owned scotch within three ethnic Chinese sub-groups.

With the goal to increase Johnnie Walker consumption among Chinese-Canadian scotch drinkers – a demo described as well-educated, ambitious and driven by family values – Chan helped turn a valued Chinese tradition into an advertising medium just six weeks after the briefing.

so I had some insight into targeting the Chinese community." But his personal assumptions were also leveraged with research from ethnic media specialists who offered their insights into target behaviour. "That gave us license to touch upon this tradition and elevate it, which is what we tried to do with the campaign," says Chan. More than 110,000 people visited the calligraphy stations, and by mid-2008, for the first time in the brand's history, Johnnie Walker became the number one deluxe scotch whisky in Canada.

Also for Diageo, in late 2007, SMG helped the Striding Man plant his



Above: Calligrapher Guan Sui Sheng created Johnnie Walker-branded *Fai Cheun*. Opposite page: Over 110,000 people visited calligraphy stations at Toronto's Pacific Mall.

In Toronto's Pacific Mall, North America's largest indoor Asian shopping centre, consumers were directed by Cantonese and Mandarin-speaking models to world-renowned calligrapher Guan Sui Sheng, who created a unique Johnnie Walker-branded *Fai Cheun* – greeting posters with gold or black characters on red paper that are posted on walls and doors in homes and businesses. Those consumers then willingly put up the ads in their own homes, offices and businesses.

"It took a lot of qualitative research," says Chan. "Luckily I'm Chinese and my parents immigrated to the country.

footprint on *Calgary Inc* magazine's Business Person of the Year issue, with a walk that begins on the back cover and lands on the front. Also, as a first in Canada, the Striding Man broke through the barcode with the words "Keep Walking" written beneath. The month the ads ran, Johnnie's premium Blue Label grew by 258% versus the prior year and Johnnie's staple Black Label grew by 19% in Alberta, while key competitors fell by 14%.

About Chan

Chan, 27, graduated from the University of Michigan with a bachelor of business administration from the Ross School of Business. He initially wanted an investment banking job in the U.S., but then realized it wasn't for him. He thought the best way to use his creativity would be in marketing.

"I interviewed for marketing jobs but I didn't have a green card. So the only solution was to marry an American really fast in order to get my green card and get a job," jokes Chan. "Or the other option was to interview with companies with Canadian offices." In 2004, SMG Chicago referred him to the Toronto office, where he's been ever since.

What are you most proud of, professionally?

"I was proud of the fact that people were seeing that ethnic advertising has value, and it's largely untapped. There's a lot of room for media innovation, it's very flexible cost-wise. From a client's perspective, I think if they see work like this, then hopefully other clients will jump on board and see that if you do your homework and you do enough research into the target, and you do it the right way, then it has a lot of value and it will bring a lot of sales results simply because most national advertisers typically ignore the ethnic populations in Canada."



Where do you see yourself in the future?

"I'd like to see what the media industry is like in other countries. It's a pretty regulated industry for advertising in Canada. I'd like to see how it's different for other countries and what kind of

freedom you can possibly have. Particularly China, because it intrigues me. It's such an emerging market as well, because they're adopting western sensibilities. I think it would be fun." **MK**

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OPTIMIZING HOW PAYING MORE ATTENTION TO SEM CAN BOOST YOUR BOTTOM LINE

In the increasingly complex and, let's face it, distracting world of online marketing, it can be easy to forget about search engine marketing (SEM). However, treating SEM as an afterthought could do more damage to your otherwise well-crafted online strategy than you may think.

"It's important that marketers don't think of SEM in isolation of their overall digital strategies," says Kent Hatton, brand group director at Walkerton, Ont.-based Energizer Canada. "It's those keywords and references that drive traffic to your websites. There's no sense in building an elaborate website if consumers can't find it."

According to a recent report by eMarketer senior analyst David Hallerman, SEM is "the best customer acquisition tool in the online space." He sees

search engine optimization (SEO) as the most cost-effective way to grow a brand and retain customers going forward (particularly in the tough economic climate), and expects it to become more common as marketers figure out how to do it properly. Currently, paid search ads comprise 88% of total SEM spending, with SEO taking in just 11% of the pie.

As ad budgets continue to shrivel, results-driven SEM is looking more and more appealing. While the very idea of SEM and the complicated algorithms behind SEO in particular may make your eyes glaze over, it's become a medium that's too important to ignore. With over 90 million searches performed in Canada each day, you would be well advised to figure out how to get a piece of the action.



OPTIMIZING SEARCH SPONSORED SUPPLEMENT

GO DEEP

Advertisers who just dump money into Google are probably missing out on a lot of potential opportunities, says Martin Byrne, general manager of iProspect Canada. "More and more companies in Canada need to rely less on Google as a strategic partner for responsive clicks," says Byrne. "A keyword researcher knows there are numerous opportunities beyond just what Google recommends, and a really robust program needs to include a strategy beyond Google's recommendation." He says

iProspect has recently taken over SEM efforts for a large media company that was previously relying only on Google, and has already found significantly more opportunities for the client, particularly in the long-tail. "Search terms are becoming less generic overall," says Byrne. "People are using longer terms, so the long tail is becoming denser and the generic end of the search market is becoming thinner. And, the generic end is also becoming more competitive."

If you prefer to use a portal as your primary strategic search partner, Google isn't the only option. Yahoo! Canada Search Marketing prides itself on its standout customer service, which can help ensure you don't miss out on opportunities. "A lot of our clients really depend on our team," says Carolyn Cramer, director of sales at Toronto-based Yahoo! Canada Search Marketing and a member of the IAB board. The staff can help maximize your SEM spend by providing tips on factors like who to target, as well as when, why and how.

KNOW WHAT YOU WANT TO GET OUT OF SEARCH

The most important place to begin, Cramer emphasizes, is knowing what you want to get out of your SEM efforts. Are you trying to generate sales? Page views? Content entries? Once you know what you're after, it will be easier to plan your course of action from there. Yahoo! Search Marketing has recently introduced new targeting features to help you reach your goals, after you figure out what they are. You can target by factors like time of day, and geography, and you can even set demographic preferences. Yahoo! Search Marketing's user interface is easy to use, and lets you clearly see how much traffic you

YAHOO! CANADA'S SEM 101

Carolyn Cramer, director of sales at Yahoo! Search Marketing Canada, shares her top tips for getting the most SEM bang for your buck.

1. Know your metrics. Figure what you're trying to drive – from sales to contest entries to page views – and develop your SEM efforts with that specific target in mind.
 2. Don't put all your eggs in one basket – use multiple portals. Yahoo! Canada's current market share is 5.2%, and 5.2% of 90 million Canadian searches a day is nothing to sneeze at. Do you want to miss out on that kind of traffic?
 3. Align your landing pages. If you're a large general merchandiser and someone has found you in a search for "cameras," send them to the camera section of your website, not your main landing page. Make it easy for users so they don't get frustrated and take their business elsewhere.
 4. Use relevant messaging. Incorporate the paid search terms people found you with to begin with in your text ads so your message jumps out to people.
 5. Be specific. Instead of paying for a lot of general traffic by using a wide-ranging search term like "car," land more targeted traffic by using specific terms like "fuel-efficient."

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<ul style="list-style-type: none"> <input type="checkbox"/> Oshawa, ON (DMA) <input type="checkbox"/> Ottawa-Hull, ON (DMA) <input type="checkbox"/> St. Catharines-Niagara, ON (DMA) <input type="checkbox"/> Sudbury, ON (DMA) <input type="checkbox"/> Thunder Bay, ON (DMA) <input checked="" type="checkbox"/> Toronto, ON (DMA) <input type="checkbox"/> Windsor, ON (DMA) <input type="checkbox"/> Winnipeg, ON (DMA) <input type="checkbox"/> Prince Edward Island (Province) <input type="checkbox"/> Quebec (Province) <input type="checkbox"/> Saskatchewan (Province) 	<p>Targeted Regions</p>	<p>Map View</p>

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OPTIMIZING SEARCH SPONSORED SUPPLEMENT



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= Scheduled Days and Times Display ads based on: The audience's time zone (default) [Edit](#)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<input type="checkbox"/> All Day	<input checked="" type="checkbox"/> All Day	<input checked="" type="checkbox"/> All Day	<input type="checkbox"/> All Day	<input type="checkbox"/> All Day	<input checked="" type="checkbox"/> All Day	<input type="checkbox"/> All Day
Bid + 10%	Bid + 0%	Bid + 0%	Bid + \$1	Bid + 50%	Bid + 0%	Bid + 20%
Midnight						
1:00 a.m.						
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Advertisers can schedule their ads to run on particular days or hours of the day and can even set bid premiums for selected times

could potentially gain or lose by increasing or decreasing your spend, or adjusting your cost per customer.

Yahoo! Search Marketing has also recently launched rich media search ads, allowing advertisers to integrate video into their SEM efforts. If a user

searches for "cereal," for example, a popular breakfast brand's commercial could potentially appear in the paid search results. "That's something that's unique to Yahoo! — Rich Ads in Search," says Cramer. "We've been testing it for about a year. Advertisers have been going crazy for it."

Cramer still sees a big education gap among marketers when it comes to Search. A common mistake, she says, is buying search terms that are too general, which winds up costing advertisers more (since they're paying per click-through) for lots of general traffic, rather than buying specific key words that generate more qualified leads.

RESPECT THE CRAFTSMANSHIP BEHIND SEM

Complex algorithms aside, designing a robust search strategy can be an art form in itself, so you may want to bring in some search artists. As keyword bidding processes become increasingly automated and commoditized, there's becoming less value in managing the media buy and more value in making sure all of your search efforts are properly aligned. Byrne says he's seeing a shift towards advertisers placing more value in the craftsmanship behind search already in the US and in Europe, and expects the Canadian

531



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OPTIMIZING SEARCH SPONSORED SUPPLEMENT

search landscape will soon change, too.

"The craftsmanship around campaign design can bring a lot of value to SEM," he says. "There's an emphasis on the strategic design around a combination of the SEO activity, the PPC activity and the social media optimization activity while not focusing so much on how much it costs to manage the media buy."

Two offshoots of a large media company recently decided to outsource its SEM efforts to the craftspeople at iProspect, and have already seen significant results. "Even though we didn't change their budget, we expanded their keyword program in terms of what we were buying for their PPC and better aligning with their landing page content. We aligned their campaign better, made it more granular and expanded it. We wound up driving significantly more traffic per dollar than before we started managing it this past April." One of the offshoots has been so impressed with iProspect's results, it has increased its SEM budget by ten times.

BE EASY TO FIND

Cramer emphasizes that it's important to have a strong, consistent search presence so you don't miss out on opportunities. "Search is a 24/7, 12 month a year type of medium," she says. "With display, you're probably only going to use it when you have a new campaign. With search, someone could be looking for you anytime. It behooves you to be there all the time. And, you only pay when someone clicks on your ad, so why wouldn't you want to be there?"

Keep in mind that the keywords you've worked so hard to integrate into your site as part of your SEO efforts won't do you any good if they're hidden within graphics or Flash, says Byrne. "Use Flash sparingly in a search-engine friendly way," he says. And, make sure the design of your site is crawler-friendly and clearly indicates what your site (and your offering) is about.

EMBRACE COMPLEXITY

According to a recent presentation by Google exec Udi Manber, 20-25% of all searches have never been done before. Meaning, that particular mix of keywords in that

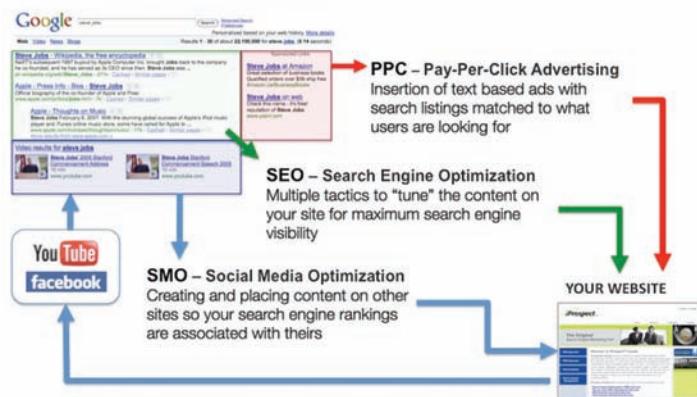
IPROSPECT GETS SOCIAL

There's a lot more to SEM than paid search ads. SEM specialist iProspect recognizes this, and offers clients social media optimization options as part of their SEM efforts.

"This is something new and rarely touched on in the Canadian market," says Martin Byrne, general manager at iProspect Canada. "Social media optimization involves taking a look at the social media footprint around a client's content and either creating it, enhancing it or expanding it so that it has an impact

SEM is more than just text ads

Effective **SEARCH ENGINE MARKETING (SEM)** is integrating text advertising, content optimization and external content positioning to draw highly desirable, targeted and qualified traffic from the search engines to your site



Over the last 10 years iProspect has found that an integrated approach to SEM is most effective for our clients

on their search engine ranking." Search engines are depending upon the relationship a website's content has with other sites to help determine its credibility on topics. So, indexes, bookmarks and links on blogs are becoming more and more essential to boosting organic rankings.

iProspect crafted a social media optimization strategy for a large law firm. Part of it entailed developing LinkedIn profiles for all of the lawyers, with links back to its main webpage and each lawyer's specific practice pages. "There are now all of these pages outside of the company's site that point back to its site, and search engines see that," says Byrne. "It impacts its credibility and relevancy."

GET FOUND

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OPTIMIZING SEARCH SPONSORED SUPPLEMENT

order is a brand new query.

With that in mind, how can you possibly figure out which search terms to buy to make sure searchers find you? "The idea of appearing in all of those search variations is the first layer of complexity," says Ken Dobell, president of Toronto-based DAC Group Digital. The second layer of complexity is that if you do appear, you'd better be relevant or you're not going to get any click-throughs.

To help address this conundrum, DAC recently launched PageTorrent™, a deeply SEO-flavoured content management system intended to manage thousands of distinctive landing pages to help advertisers with their SEM and SEO efforts. It ensures that users are directed to landing pages that present what they were searching for in the most relevant way possible. "The last thing I want to do is get sent to the home page and drill down from there," says Dobell.

DAC used PageTorrent™ to help client GE Appliances Factory Service increase its local search presence. PageTorrent™ enabled DAC to create thousands of unique landing pages as offshoots of the new url www.localgeappliancerepair.com. By customizing pages for local areas across the U.S., PageTorrent™ boosted GE's presence across all search engines organically, and provided the most relevant pages possible for users exposed to the paid search ads, allowing GE to dominate qualified search engine results pages.

CONCLUSION

If your SEM efforts have thus far consisted of handing regular cheques over to Google, it may be time to re-evaluate your strategy. "There's no denying that Google is quite a juggernaut when it comes to search. You need to be diversified, though," says Energizer's Hatton.

Speaking of being diversified, Hatton recommends a little variety when it comes to your landing pages. "You might want to consider different URLs, maybe something with a catchy reference," he says. And, if you're using paid ads, make sure you're in the top three or four boxes. "That's really what captures consumers' attention," he says.

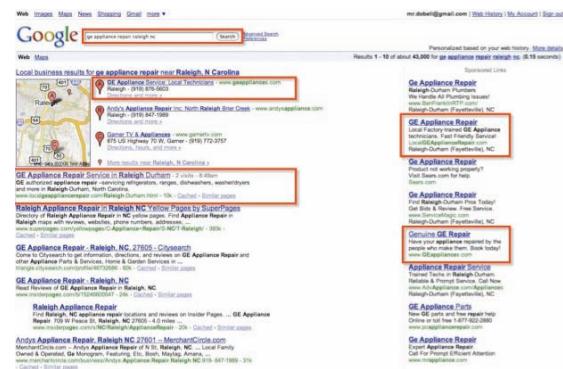
While SEM is an important tool in any marketer's arsenal, don't expect it to become your silver bullet overnight. eMarketer's Hallerman recommends patience, particularly with SEO efforts. "SEO is cost-effective but the effects take time. The results are gradual and improving organic rankings typically takes months," he writes. "However, optimized sites do not drop off the first results page even when marketer spending slows or stops, like with paid search."

If you're scared off by what Hallerman describes as a "black box" technique" that requires "deciphering the hidden ranking algorithms of search engine," it may be a good idea to lean on your digital agency instead of just burying your head in the sand and ignoring what you don't understand.

With millions of searches performed in Canada every hour, chances are, someone's going to be searching for you at some point. Will you be there when they come looking? •

DAC DELIVERS RESULTS

If search really is the new phone book as many pundits have declared, then it's no wonder DAC Group has managed to master SEM. The Toronto-based company has been working with the Yellow Pages Group for over 30 years, building an excellent foundation to best understand the principles of search, says Ken Dobell, president of DAC Group Digital.



Example of local (long-tail) search and PAC Digital "land grab"

"There's an explosion of people using the Internet like a phone book," he explains. "Huge numbers of consumers are shifting away from printed products and moving online." DAC's proprietary PageTorrent™ content generation system helps advertisers get the most out of search by making it easy to build thousands of webpages with subtle variations to ensure paid search ads lead users to the most relevant page possible, and that robots and spiders find the right keywords.

DAC Digital offers impressive results, often generating a predictable double-digit ROI.

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BY TONY CHAPMAN

CAN MASS AND PURPOSE CO-EXIST?

I feel more excited than any time in my career; I wish I was 20, each day was 48 hours long and I could survive without sleep.

My reason? I get to create and craft, collaborate and participate in an era that history will mark as one of monumental change. I equate it to invention of the printing press, television, steam engine and electricity compressed into a brief moment in time, all governed by the lawlessness of the Wild West, the unpredictability of China and of course, our consumer, now demanding both value and values.

We aren't experiencing an evolution or even a revolution, but a sudden and permanent upheaval of everything we know about the business of doing business.

At the centre are the consumer and retailer smashing your brand equity with a sledgehammer, and without remorse. The wall that used to protect you – consumer and trade loyalty, habit and ignorance, and your ability to draw upon fat profit margins to fund a chokehold on media and distribution – is crumbling under the attack.

So why am I excited?

Every consumer in every category and every retailer is up for grabs, but what got you here won't get you there.

It's Darwin's survival of the fastest and the finest. Marketers will need to invent new models to connect with the consumer and trade, and to drive profitable and sustainable market share. Those who fail will not



survive. Those that do will thrive, as will the agencies that support them.

Your role has to change dramatically.

You are no longer employed to spend your company's budgets; you are now being paid to invest it. You will be measured on the return you generate from the capital you deploy. Your success in this sea of commoditization will be your ability to uncover meaningful insights, to gain first-mover advantage by turning these insights into big ideas and to choose where to amplify these ideas to generate results.

My hope is that the remuneration paid to you and your agencies will become variable and uncapped, as will your marketing budgets. All will be earned based on winning share, not awards.

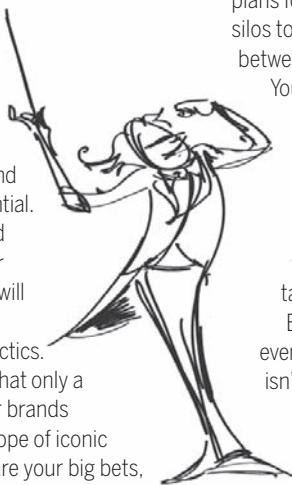
More than ever you will be competing for limited resources, so prioritization and focus are essential. Intelligence and data, not ego or blind ambition will shape brand strategy and tactics.

My guess is that only a handful of your brands will have any hope of iconic status. These are your big bets, and they deserve your personal attention. I would make sure your entire organization understands the unique purpose they serve, and their role as an enabler for the consumer.

iPod is 1,000 songs in your pocket. Dove's purpose is to free the next generation from false beauty stereotypes. Find your purpose and then socialize it, not advertise it.

Build organic loyalty by seeding ongoing conversation and exchanges with your consumer and then benefit as they share with their social network.

As a leader, hire sociologists, political scientists and journalists to create advocates that will attract other like-minded people. Use the wisdom of your community when shaping your innovation, strategy and tactics.



Most of your brands will fail the relevancy test, and their only hope of survival will be winning at retail. Price and trade spend will be the tie-breaker, so cost control and supply chain management is paramount. Don't waste effort creating annual operating plans for these brands. Smash your internal silos to create constant collaboration between marketing, sales and finance.

Your goal is to win with speed, out-maneuvering your competition.

For these brands hire people who grew up playing team-based videogames, who mastered the art of winning by solving problems on the fly, with continuous adjustment of tactics based on data inputs.

Every consumer is up for grabs, but even with this prize your ability to change isn't easy, especially during volatile times.

Change takes courage and a burning desire to be part of the next generation of marketers

who learned how to create and lead a culture of innovation fueled by data, speed, insight and ideas. A culture that designs new models for connecting with the consumer, for inventing and championing purpose-led brands through socialization and commodity brands through in-store habitation. A winning culture, paid for winning results.

What a wonderful time to be competing in a brand new world.

Tony Chapman is founder of Toronto-based indie agency Capital C. Illustrations by Bennett Klein. www.capitalc.ca

CORRECTION

In the May issue story "Zed Digital's Gah-Yee Won: Bonus points for digital inventiveness," Zed supplied incorrect information regarding the number of active Air Miles users. In fact, Air Miles currently has more than 10 million active Collector accounts which represent two-thirds of Canadian households.



BY CRAIG REDMOND

MINING INSIGHTS MEANS EATING A LITTLE COAL

The consumer insight. That cherished nugget of emotive, insider knowledge that gets tongues wagging, brand affection blooming and cash registers chiming.

On occasion, that precious gem has been unearthed, polished and thrust back to the public thanks solely to the sheer intuitive brilliance of a mighty few.

Lorraine Tao, Elspeth Lynn and Emily Bain completely revolutionized the way we market to women in Canada with their campaigns for Special K and Fruit of the Loom, to name a few. Their insight? Appeal to what really sets women apart – their intelligence. While for almost a decade, Dan Pawych and his band of merry men launched tsunamis of Bud Light by telling guys to embrace their inner caveman. You might call it the insightful emancipation of Canadian men, emasculated by years of male bashing in marketing. Or you might just call it really funny shit.

But most of the time, finding that insight means eating a lot of coal and exerting tremendous intestinal fortitude before you can crap out a diamond.

So coveted is that priceless consumptive insight to advertisers that an entire, self-fulfilling industry emerged because of it. Back in the late '80s, strategic planners started popping up like agency mushrooms everywhere. Usually a refugee from the underpaid and underappreciated world of academia, the strat' planner was heralded as the unassailable and chaste voice of the consumer.

Soon, however, every agency had a planning department and we were forced to invent, coin and publicize our own proprietary insight-generating tools. We spelled the word "insight" every which way to Sunday and popped a "TM" on its right shoulder, relegating legions of really smart planners to the role of testing and assessing insights rather than sowing the seeds themselves in the first place.

Then it happened. Like lemmings just keeping in step, we took consumer insight to a perilous new edge. No longer was it enough to seek out those insights and play them back to consumers in a magically engaging and unforeseen way. Now we are asking consumers to think about our brands, produce their own commercials and give us permission to pollute the airwaves with them.

Consumer-generated content is advertising's inbred soulmate to the reality show. It's cheap, it's lazy, it's utterly unoriginal and like a bad case of crabs, it's not going away. But worst of all, it lacks any consumer insightfulness.

Perhaps it's why we're seeing a re-emergence of the small, strategically led agencies that were all but devoured by consolidation a few years back. Places like The Hive, a rejuvenated GWP and David Kincaid's Level5 are gaining traction because not all marketers are prepared to let their



consumers simply advertise to themselves. They yearn for strategic counsel. They yearn for smart creativity. And they yearn for that brilliant spark of a consumer insight to help consummate the two.

Our own firm recently uncovered some insight into the disappearing tradition of the family meal and its implications on family function. The BC Dairy Foundation in partnership with the B.C. government had quantitative data and analysis on the topic, but to their credit, wanted to hear it right from the horse's mouth.

Concerto's Nick Black conducted the *Eating Together* study using morphological research. Morph, as we like to call our licensed methodology, uses in-depth interviews to map out psychological tensions and determine consumer need states. In this particular case, the subject of family meals evoked some raw emotions. And needless to say, uncorked powerful geysers of consumer insight.

Those insights will be at the core of a plan to revive the family meal and restore all the benefits attributed to it. Without those insights, any messaging would ring false, or worse, come off as a lecturing to an already guilt-ridden parental audience.

The *Eating Together* project reminds us that in this attention-deficit economy, as my beloved mentor Jack Neary would call it, consumers need to feel like they're being listened to and understood more than ever.

And this doesn't mean offering them the novelty of generating their own content. That's like locking your kid in a dark basement with a video console instead of taking them to the park and chatting over a game of catch.

What it does mean is mining for those deep psychological triggers and emotional cravings that fuel consumer need. It means finding that product truth that can solder an inextricable bond between a consumer and a brand. But most importantly, it means feeding that insight back in such an engaging way, it feels like they're experiencing their own insight for the very first time.

As you've read a million times over, our industry is at a crossroads.

Media choices are splintering like hourly hairline fractures. Message inundation is turning consumers into chronically distracted brand moths. And product and price parody is handcuffing marketers like never before. Somehow we have to make ourselves relevant. We have to do what we know we do best – making that emotional connection with a consumer insight.

It isn't easy. But when you make a consumer proposition, it's better to propose with a priceless gem of an insight than with a fistful of generic, cubic zirconia mediocrity.

Craig Redmond is VP creative director at Vancouver-based Concerto Marketing Group.

TWO SOLITUDES

The annual pilgrimage

to the south of France to soak up the cream of the global ad crop at the Cannes Lions International Ad Fest is hampered this year by unaccustomed budgetary belt-tightening.

But fewer parties, fewer party-goers and less competition for poolside tables also mean more opportunity to peruse the top marketing efforts from around the world, and to participate in the conference stream, for which organizers have pulled out the stops this year bringing in the likes of Spike Lee, Roger Daltrey, Kofi Annan, Google's Eric Schmidt and Steve Ballmer of Microsoft. And some ad peeps too, no doubt. To make sure you don't miss out, *strategy* asked Toronto-based **BLACK** to share some tips for doing Cannes on the cheap. For all those whose Cannes experience typically includes the Carlton and the Moulin de Mougins, read on...

The 2009 (recession-reality-checked) GUIDE TO CANNES



SLEEP WITH LOTS OF PEOPLE

Shack up with a bunch of your buddies in a rental – lord knows no one sleeps in Cannes anyway. If you really want to save cash, catch some shut-eye on or underneath a beach lounger (in between seminars, of course). If you're feeling adventurous and don't mind smelling like smoked bacon, campgrounds are an option. Wherever you end up staying, make sure it's an easy slither to the Palais, as cab fares to and from villas are definitely not going to go over big when you file your expenses.

TAKE A GUERRILLA APPROACH TO DINING

Eat other people's food. Be creative and lie if you have to. Hunger makes you better at this. Be nice to the dude or dudette from the Cassies that thinks you're hot and work it. Sneak into events that feature Swiss mountains made of devilled eggs and balloon shrimp extravaganzas – yum. Also, eat things that will "stick to your ribs" until you can cut into your late night market-bought cheese with some of the 130 lb. matte business cards you collected at the bar.



DRINK CREATIVELY (A.K.A. SOCIAL ISN'T JUST FOR MEDIA)

Whatever you can get your hands on works well. Don't worry about mixing because if you never go to sleep it never hits you. Don't be shy either – carry a store-bought bottle of your favourite around with you – you'll make more friends and save money on mix.

See and be seen. Since it's important to stay hydrated and on mission, hang out at the Gutter Bar and talk to everyone. When you run out of booze, move on to Morrison's Irish Pub where the prices don't smack you in the face.

PLAY WELL WITH OTHERS (AND CALL IT NETWORKING)

Reacquaint with old friends before and during Cannes by making those uncomfortable apologies required in order to gain more access to cool stuff. Cannes is also the best place to make new "connections" (safely, of course). Be open to a new crop of international talent that likely won't remember your name the next day. Save money by renting a SIM card for local calls but only give the number to charming people that find you incredibly saucy.



Last year's Canadian Young Lions winners Cara Jackson and Addie Gillespie, up to something...

On April 29, the crème de la crème of the advertising industry gathered in Toronto to hear from five creative gods: **Ted Royer** (ECD at Droga5), **Chip Kidd** (book design revolutionary and best-selling author), **Aaron Rose** (curator, director and culture jammer), **Erik Kessels** (founding partner of outré Amsterdam agency KesselsKramer), and **David Baldwin** (chairman of New York's One Club).



A) Erik Kessels, KesselsKramer; Joe Morse, Sheridan College; B) Christina Yu, Lowe Roche; Nancy Vonk, Ogilvy & Mather; Ted Royer, Droga5; Shift Disturber Chair, Steve Mykoly, CCO Taxi Canada; C) Chip Kidd; D) David Baldwin; E) Aaron Rose; F) Ben Valiquette, Circle Productions; Danielle Araiche, RedRover Animation; Alan Poon, Circle Productions; G) Dhaval Bhatt, Cameron Moffat, David Glen, Boris Matas, Diana Ierfino (all from Dentsu)



D) David Baldwin, Baldwin&; E) Aaron Rose; F) Ben Valiquette, Circle Productions; Danielle Araiche, RedRover Animation; Alan Poon, Circle Productions; G) Dhaval Bhatt, Cameron Moffat, David Glen, Boris Matas, Diana Ierfino (all from Dentsu)

SHIFT DISTURBERS

PRESENTED BY STIMULANT

If you're one of the unlucky sods who missed it, go to stimulantonline.ca and catch the post-event video interviews with the speakers.

Photos by Dwayne Hill (except C, D and E)



LYNETTE WHILEY: MANAGING DIRECTOR - CLIENT LEADERSHIP, MINDSHARE

"I want media partners who are as determined as I am to develop brilliant solutions to our clients' business challenges. Partners with whom we have great chemistry, who will bear down with the team when we hit the wall, and sweat through the work that takes us from plateau to breakthrough". See how Lynette's stamina and The Globe's Sales Team created Breakthrough for American Express at GLOBELINK.CA/AMEX

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